TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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BEATRICE MORELAND.

MIRROR INTERVIEWS.

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Julia Marlowe-Taber.

Julia Marlowe-Taber might be characterized as the dramatic idealization of dainty femininity. She has won her way to fame and success through inborn talent, excellent training and hard work.

The word "talent," perhaps, does not fully convey the real status of Mrs. Taber's native histrionic endowment. Her Shakespearean heroines are so poetic, tender and sympathetic and possess such an irresistible charm that her acting—take it for all in all—may well be said to be tinged with something akin to genius.

It is the general impression that Mrs. Taber was cradled in some small town of Ohio. In response to my request for an authentic statement concerning her birthplace and early environment Mrs. Taber said:

"I was born in the Lake District of England, in Cumberlandshire, eight miles from Keswick, in the village of Caldbeck. I came to America with my parents at the age of five years. We proceeded at once to the State of Kansas, where we remained for two years, after which time we removed to Ohio, locating finally at Cincinnati, where I attended the public schools until my twelfth year, at which time I was placed with a juvenile opera company, which gave Pinafore, Chimes of Normandy, and other operas of like character. I was christened Sarah Frances Frost, but was called—when a member of the above mentioned organization—Frances Brough (the latter being a family name). After my appearances with the children's opera I was permitted to play a child's part in Rip Van Winkle, and in the season following small parts in a company which gave the classic drama in the West. After these experiences I retired from the stage for the purpose of study, which I pursued in New York for three years continuously, making my metropolitan debut in the character of Parthenia in Ingomar."

"With whom did you study during those three years?"

"I studied with an adopted aunt who had been a stock actress and had thus become thoroughly familiar with the traditional stage-business of Shakespeare's plays and the legitimate drama in general."

"And did you succeed in satisfying your ideals in this course of training?"

"In a measure only, for Shakespeare is such an intellectual giant that no actress can ever hope to give ideal representations of his many-sided heroines. If I have subsequently succeeded in even *suggesting* Juliet, Rosalind, Violet and Imogen, I have accomplished all that I could expect to accomplish, for, as some writer has said, Shakespeare is beyond human ken."

"What is your favorite Shakespearean role?"

"I think on the whole I prefer Imogen, whom Swinburne considers the woman above all Shakespeare's women—the woman best beloved in all the world of song and all the tide of time. Mind you, I don't say that I am able to do justice to Imogen, nor does the public prefer me in that role to other roles in my repertoire."

"Didn't you take the part of Sir Joseph Porter in the juvenile opera company of Colonel Miles?"

"Yes; it was the first part I ever played. I was so frightened that I couldn't remember my lines, so under the pretext of investigating the ship I would walk around the stage when the other members of the cast were talking and ask the sailors to give me my lines. The first time I appeared in the classic drama was as Romeo's page. The costume, in the estimation of my friends, was a most becoming one—red and black velvet—but when my cue came I was so ashamed to go on in tights that they had to fairly shove me on the stage."

"What plays does your repertoire comprise this season besides Henry IV.?"

"Romeo and Juliet, As You Like It, Twelfth Night, She Stoops to Conquer, and we play The Lady of Lyons occasionally at matinees. Next season we shall produce Browning's Blot I' The Scutcheon and add another of Shakespeare's plays to our annual revivals. It is not unlikely that we shall revive Much Ado About Nothing."

"Then you don't find that Shakespeare spells Ruin?"

"No, indeed! Certainly not throughout the country where there is a demand for standard and classic plays. Moreover we played to unexpectedly good business in New York during the two weeks' engagement we have just concluded at Palmer's Theatre. If we had not been booked in Harlem this week we should have extended our engagement at Palmer's. However, we have arranged to play a longer engagement in New York next season."

"What other plays have you appeared in since you made your New York debut in Ingomar in 1887?"

"The other standard plays in which I have appeared from time to time include The Hunchback, Much Ado About Nothing, The Love Chase, The Belle's Stratagem, The School for Scandal and Pygmalion and Galatea. Then I also appeared in two original one-act plays—Rogues and Vagabonds by Malcolm Bell, a brother of E. Hamilton Bell, and Chatterton by Ernest Lacy. Collombe's Birthday, another one-act play in my repertoire, was adapted from Browning's drama of the same name."

"Do you follow the traditional stage business in your revival of Henry IV.?"

"No, Mr. Taber staged the play according to his own ideas, as we had neither of us ever seen a performance of Henry IV. by any other company. The principal difficulty to overcome in producing the play is to find an actor suited to the part of Falstaff. On the American stage no actor except John Jack has been especially successful as Falstaff since the days of Hackett and Ben De Bar. We were therefore fortunate in having William T. Owen in our company, who is well suited by nature to act the part of Falstaff. Hotspur is a favorite role of Mr. Taber's, and Prince Hal is, as you know, the character I take in Henry IV."

"Shall you exclude new plays of modern life from your repertoire?"

"I don't say that we shall exclude modern plays—I certainly am not identified with them—and as long as the public comes to see me in the standard drama I shall continue in that line of work. Besides I don't know whether I should succeed in emotional roles of modern life—for I suppose I should take up emotional characters if I appeared at all in modern plays."

"You are a Shakespearean enthusiast, I believe?"

"Most assuredly. I deem it a great privilege to speak the splendid lines of the greatest dramatic poet of all ages, and to portray—or at least attempt to portray—any one of his great types of noble and lovely womanhood. If his text inspires the reader, how much more inspiring and exhilarating must be the effect on the actor or actress who delivers his text and endeavors to enact his characters."

"Being a Shakespearean enthusiast, I presume that you don't consider it possible for Shakespeare's plays ever to become obsolete."

"Not as long as there is any love of beauty, poetry, and romance left in the world. I take pride in contributing my mite towards giving the public an opportunity to see such plays of Shakespeare as we are able to revive from time to time. We find that there is a healthy taste for the legitimate among a large portion of American theatregoers, and we have every reason to feel encouraged by the pecuniary support the public has given all of our Shakespearean revivals. Without this support we should have to abandon our present repertoire. Theatregoers find Shakespeare not only entertaining but most inspiring. It lifts them out of their work-a-day world, and does them good. A Shakespearean play worthily presented produces the same inspiring effect as listening to a high order of music or contemplating a magnificent painting."

Would that the American stage had more histrionic enthusiasts like Julia Marlowe-Taber. After closing her present season she and Mr. Taber will appear in the all star cast of The Rivals—Mrs. Taber as Lydia Languish, and Mr. Taber as Jack Absolute. A. E. B

JOSEPH R. GRISMER.

BEATRICE MORELAND.

Beatrice Moreland, whose portrait appears on the first page of this issue, is one of the most popular young leading women of the stage. Her professional career began about eight years ago, and, in this space of time, she has played in almost every sort of part from Topsy to Juliet.

Miss Moreland may be remembered as Rachael in Held by the Enemy, as a member of Clara Morris' and Minnie Maddern's companies, playing comedy and juvenile business, and as the ingenue of John Stetson's Crust of Society company. For four years Miss Moreland was Rose Coghlan's leading lady. She made a pronounced hit as the ingenue in Lady Barter at Palmer's Theatre about three years ago, and also as Mabel Vane in Peg Woffington at the Fourteenth Street Theatre.

Last year, in The Check Book, she divided the honors with Rose and Charles Coghlan. An extract from the Washington *Post* says: 'Miss Moreland was the same beautiful ingenue that we have known and admired in other plays, and she showed to advantage last night as the young, trusted and contented wife, who took consolation in innocently bold flirtations which she knew to be so very wrong. Nothing could be better than the resignedly devout tone in which, looking at the coveted dress, she said: "But those folds are so sweet."'

Miss Moreland's best work is in comedy and ingenue parts, judging from the comments of some of the leading journals of New York and other cities which invariably declare that she has shared the honors and plaudits with the star. This season she has been playing the leading part in William Hoey's Globe Trotter company, and has made a decided success. Miss Moreland is a blond, slight of figure, but graceful, and dresses, both on and off the stage, with rare taste.

HOW MR. STANGE'S LAWYER WAS "DONE."

Last week The Mirror told how Stanislaus Stange had been sued by John W. Heffern of Worcester, Mass., for alleged deceptions over the sale of Mr. Stange's play Friend Fritz.

"The whole affair is farcical in the extreme," said Mr. Stange to a Mirror reporter. "I wish, however, that you would publish my side of the case. This man Heffern agreed to take out Friend Fritz and pay $50 a week royalties. He stipulated for one performance's free use of the play. The contract was made through my lawyer, Thomas J. Barry of Boston. Mr. Barry is a man of discernment and shrewdness, but for the first time in his life he walked into a trap with his eyes wide open. It seems that the Worcester man is a bit of an amateur actor as well as a lawyer. He boasts histrionic gifts as well as legal aptitude. In making this contract with Barry, all he wanted was to get possession of the Friend Fritz manuscript and produce the play at a local amateur performance in Worcester. Do you see? That's why he stipulated for the use of the play without royalties for one performance.

"He has hold of the manuscript and all the parts and he won't give them up. His charge of my performing the play myself is ridiculous, as I no longer make pretense to being an actor and have not appeared on the stage since the run of The Soudan at the Academy. I am sure, too, that Mr. Mason and Marion Manola have not done the play since February, 1895. But it's absurd to answer the fellow's charges. I regard the affair as a capital joke, and I'm poking any amount of fun at my friend, Mr. Barry, for being so neatly taken in. The Worcester lawyer will find, nevertheless, that green goods games can't be played with impunity. I have brought counter suit for $10,000 damages."

A NEW BOOK BY LOUIS LOMBARD.

Another little volume of random notes from the happy pen of Louis Lombard is published by L. C. Childs and Son, Utica, N. Y., and entitled "Observations of a Bachelor." The work is meant to companion the thoughts of the travelers and the musicians previously put forth by the same author. It is a pessimistic little book, cleverly satirizing the frailties of civilization, and dwelling particularly upon the hollowness of the average man's pretensions of connubial felicity. According to Mr. Lombard's notion, much is risked by the bachelor who blindly leaps into matrimonial uncertainty, the world's men are coming more and more to weigh romance in the balance with self-interest, and a disinclination to rush to the altar is every day more apparent. There is a difference, too, he sagely remarks, between bachelorhood and celibacy. The observations are, by permission, dedicated to Dr. Max Nordau, the prophet of degeneration, who is described as "the most illustrious bachelor." Those who have enjoyed the keen perception and kindly satire of Mr. Lombard's earlier works will eagerly peruse the latest effort of his pointed pen. And they will find "The Observations of a Bachelor" even cleverer than its forerunners.

LADY DOUGLAS TO LEAVE THE STAGE.

Lady Sholto Douglas has been in Chicago seeking release from her contract with a Western theatrical manager. Lord Douglas will soon join her, and the couple will go to England to reside there permanently. Lady Douglas says that she will not return again to the stage.

JENNIE KIMBALL'S CAREER.

Mrs. Jennie Kimball, mother of Corinne, and manager of the Kimball Opera company, died in the President's car of the Northern Pacific Railroad, Monday morning, March 23, near St. Paul. A brief announcement of the event was made in last week's Mirror. A severe cold, contracted in California, culminated in pleurisy, with fatty degeneration of the heart.

Jennie Kimball was born in New Orleans, June 24, 1848, and made her stage debut at the Boston Theatre in 1864, under H. C. Jarrett's management. He was so impressed with her talents that she was engaged for the conclusion of the season for the William Warren company. Next she joined the Wallack-Davenport company and after returning for an engagement at the Boston Theatre retired from the stage temporarily to study music and the drama. She reappeared in 1868 at the Continental Theatre as Stalacta in The Black Crook, James Lewis being the Greppo, and Fanny Davenport Amina. Later she played Oberon in A Midsummer Night's Dream, and toured the West and South in the title role of The Grand Duchess. While in the South she married D. Doane, and returned to Boston. Afterward she played in New York at the Union Square Theatre under management of Sheridan Shook, and at Brougham's Fifth Avenue Theatre.

When Corinne succeeded as Little Buttercup, Jennie Kimball retired to devote herself to the child's interests. She occasionally appeared in later years singing the Countess in Olivette. Mr. Doane dying when Corinne was two years old, Jennie Kimball married, in 1878, Thomas Flaherty, a Boston piano dealer, who died in 1892.

The next year she married again, the groom being Arling Schaefler, a composer and banjo player of her company.

In 1881 Mrs. Kimball began her career as manager, organizing an opera company of juveniles, of which Corinne was the star, which was very successful until the Society for the Prevention of Cruelty to Children of New York city interfered. After the celebrated trial, which gave both such notoriety, they opened the Bijou Opera House Dec. 31, 1881, in New York, and later organized the Kimball Opera company, so well known throughout the country.

For the past seventeen years the Kimball Opera company has been the constant care of Mrs. Kimball, and its remarkable career of uninterrupted prosperity has been due solely to her rare business tact and energy. Mrs. Kimball and her daughter occupied an elegantly adorned residence, with gardens, fountains and stables, at 1827 North Broad Street, Philadelphia, valued at $70,000. It is estimated that Mrs. Kimball's various investments and properties were worth in the neighborhood of $900,000.

The remains were taken to Boston, accompanied by Corinne and Stage Manager Frank Hayden, for interment in Forest Hills Cemetery. The Kimball Opera company canceled its dates for two weeks.

HARRIGAN ON THE CONTINUOUS SHOW.

Edward Harrigan talked interestingly the other day to a Mirror man about the theatre and modern acting.

"One of the curious phenomena of the day," Mr. Harrigan observed, "is the continuous vaudeville performance. What do I think of it, eh? Continuous performance they call it. Continuous slavery would describe it better. When I went on the stage I started in the vaudeville business, and the motto was 'quality, not quantity.' But to-day the field is crowded with persons of all degrees of cleverness and wit, all stealing each other's songs and jokes, all fighting like tigers to hold their own.

"And the theatres themselves! They're not much like the old variety houses. Instead of a rattling good orchestra, they have a piano player—poor devil—who does duty from ten in the morning till ten at night. I went in to one of these places the other day and the piano player was banging out one of my old songs with variations from Wagner and Beethoven till I scarcely recognized it. Yes, from the poor piano player—the one-man orchestra!—to the 'colored gentleman' with brass buttons who stands in front of the theatre to help the ladies from their carriage, the up-to-date vaudeville house is an anachronism, an incongruity, a farcical monstrosity."

LILLIAN KENNEDY'S CO. DID NOT STRAND.

Lillian Kennedy's She Couldn't Marry Three company did not strand in Detroit, Mich., on March 15 as reported in a previous issue. C. Hassenforder, husband and manager of the star, made this statement last week to The Mirror: "Our regular closing was at Nelson, Ohio, on Feb. 14. We had been out thirty weeks. Salaries were paid in full. Then a certain party named E. J. Donnelly came to us with a proposition to continue the tour. He became the financial backer of the company, and Miss Kennedy and myself agreed to work like the rest on salary. After staying out three weeks Donnelly concluded that it would be best to close. He owed the company a week's salary and my wife three weeks' salary. It was thoroughly understood that Donnelly alone was responsible pecuniarily. I had paid them, as I tell you, thirty weeks' salary, and their insinuation that I deserted them is a malicious slander. I don't owe a penny to anybody in the business and I've been a manager for a dozen years."

A NEW AGENCY.

William J. Morris, well known as a musician, proposes to establish at No. 109 West Thirty-eighth Street an agency through which operatic singers and managers may make engagements. Mr. Morris' agency will include grand and comic opera business, concert and vaudeville, and it is intended to make it meet every requirement of such an establishment.

MR. GUNTER'S LATEST DRAMATIZATION.

The proposition that a good novel will make a good play is sometimes disputed by facts. Of all the dramatizations of modern works of fiction lately placed upon the American stage but three have made any considerable success—Trilby, Mr. Barnes of New York and The Prisoner of Zenda.

Of course the enormous advertisement that a play receives by being founded on a novel that has been generally read is apt to obtain for it a fair hearing and a good first night audience. But very frequently the expectations aroused by the novel are impossible of fulfillment on the stage. The canvas covered by a romance is so large that it is almost impossible to reduce it to three hours' dramatic presentation; consequently those who expect certain scenes of the novel in the drama are frequently disappointed by their omission. The great novels of the world have generally tailed of dramatic success; though a single episode of them might have made an excellent drama.

Notwithstanding this we are informed that A. C. Gunter intends to place upon the stage a version of his new novel, "Her Senator," which has been written with this very view and consequently contains not a great number of episodes but a single one which will be easy of condensation to dramatic limits. It deals with a certain side of Washington life which has been frequently touched upon by the newspapers but never in fiction, either dramatic or otherwise.

A NEW IRISH OPERA.

Stanislaus Stange and Julian Edwards have completed their new Irish opera, Brian Boru, which will be produced by the Whitney company at the Broadway Theatre on Oct 28 for a run of ten weeks. Those who have heard Mr. Edwards' music say that it has a distinctly national flavor and is exceedingly tuneful and pleasing

Mr. Stange's book is based on early adventures in the boyhood life of the Irish chieftain The opera is in three acts and the scenes are laid in and about Dublin. Mr. Stange has made effective use of many old Irish legends, and the first act, which takes place in the Wicklow Hills near St. Kevin's Abbey, will introduce a ballet of sprites and fairies supposed to haunt this historic locality. The second act shows the interior of Dublin Castle and the third act, which is in two scenes, shows Dublin Bay and the heart of old Dublin city.

The comedy element is furnished by Paddy O'Hara, the benchman of Brian Boru, who has an extraordinary pair of contrary legs; one leg is continually leading him into the way of good luck while the other brings him into a black bog of misfortune. Paddy loves Babby Malone, a giantess seven feet high, who in turn is ardently attached to a dwarf named Dugan. Richard Carroll will play Paddy, Juliet Corden will have the role of the heroine, Princess Elfreda, and William Pruette will sing Brian Boru.

Messrs. Stange and Edwards are now at work on another historical opera, The Birth of Yankee Doodle.

MR. WHEATCROFT'S CLEVER PUPILS.

The Empire Theatre Dramatic School had a busy time of it last week. On Wednesday Mr. Wheatcroft's pupils appeared at the Lyceum Theatre in three one-act plays for the benefit of the Metropolitan School of Arts. On Thursday their third exhibition matinee was given at the Empire Theatre.

Of the three original one act plays presented, The Facts in the Case, by Julie Lippman, Tactics, by Thomas Frost, and The Wife of Willoughby, by Helen Bogart and Burt Sayre, the last was most interesting. It was a skilfully constructed little play of the second Charles' time, with a modern motive, original episodes and dialogue that had good qualities in spite of its superabundance. The duel by candle light—inevitable in all eighteenth century plays—was handled more dexterously than in The Prisoner of Zenda. The chief fault of the play, from a technical standpoint, was in the average importance of its half dozen characters. The audience received the play heartily.

Among the players, Franklin Hill and Eleanor Browning were conspicuously excellent. The others, however, appeared to good advantage and showed really remarkable aptitude.

Mr. Wheatcroft is to be congratulated on these two successful performances.

SHIFTING SCENERY AGAINST TIME.

At the Herald Square Theatre last Tuesday, the thirty five stage hands employed to manipulate the scenery engaged themselves in a contest that was as unique as it was interesting. Before an audience of privileged spectators, they endeavored to establish a time record for the quick change of scenes.

The curtain rose upon the set used in the first act of The Heart of Maryland. At a signal from Stage-Manager Millward, the "grips" took the scene apart and built up the set used in the next act. Four minutes and forty-five seconds were consumed in the operation. In turn this set was demolished and the exterior of the old church was built in two minutes and thirty seconds. The change to the vestry of the church was accomplished in half that time. The transformation of the stage into the belfry tower took fifty seconds. Three minutes later the Calvert mansion was again in view.

The contest accomplished its purpose of proving that the "heaviest" scenery can be handled expeditiously if the operation is performed by men skilled in the knack.

CANARY AND LEDERER WORSTED.

The Appellate Division of the Supreme Court has denied Messrs. Canary and Lederer's motion for an injunction preventing the use of Edmond Boer's advertising curtain in the Casino.

It appears that the managers were to receive $900 a month from Boer for the privilege of hanging an advertising curtain in their theatre. After receiving the first $900 in advance they took exception to the character of the advertisements presented on the curtain.

Judge Williams in deciding the case against the managers said, "Any advertisement placed upon the drop curtain in a first class theatre may be considered objectionable, but the advertisements in this case were all of them such as repeatedly appear in the newspapers and theatre programmes of New York city. The plaintiff expended $250 in preparing the curtain, $76 90 in hanging it, and paid the defendants $900 for the first month's rent. Under these circumstances the defendants were bound to carry out their contract with him."

A LAWSUIT THREATENED.

When Richard Mansfield arrives in San Francisco there is a possibility of his having another lawsuit on his hands, as Friedlander, Gottlob and Co., of the Columbia Theatre, have instructed their attorneys to commence suit against the actor if he attempts to play in an any theatre in that city. It seems that while in St. Louis recently Mr. Mansfield sold to Al Hayman for $10,000 his interest in his Pacific coast tour. When W. A. McConnell was the actor's manager he booked a route with Friedlander, Gottlob and Co., who expended considerable money in arranging for Mr. Mansfield's appearance in the principal coast cities. Now that the manager and the actor have parted and the Pacific coast tour is abandoned the firm will make an effort to recover the money they were led into expending.

SCENES FROM CURRENT PLAYS.

AMY BUSBY. ROSE COGHLAN.

PALMER'S THEATRE: MADAME. ACT IV.—MADAME MORENSKY'S PRIVATE OFFICE.

MADAME MORENSKY: *"I would quickly relieve her of her cloak of hypocrisy and expose the fashionable lay figure—the woman-tailor's block—made to try her passions on, but not to wear them."*

From a flash-light photograph made expressly for THE DRAMATIC MIRROR by Joseph Byron.

MILITARY AMATEURS IN TRAVESTY.

The talented amateurs of Company I, of the Seventh Regiment, will tackle anything in the way of a theatrical performance to increase the gaiety of life in the militia. Despite the efforts of Colonel Appleton to hold them down—the Thespians of Company I will get gay, and they broke out last Friday evening at the Carnegie Lyceum with a travestie on The Prisoner of Zenda.

They culled their adaptation of the novel, "The Prisoner of Zenda, as they had no time to submit their version to Mr. Hope for his approval. Guy W. Carryl was principally responsible for this poisonous version, which is in two acts, all rights reserved.

The characters were assumed as follows: Rudolph the Fifth, Edward P. Hatch; Rudolf Rassendyll, William F. Wall; Michael, Benjamin B. McAlpin; Colonel Sapt, Clinton S. Martin; Rupert Hentzau, Frederick D. Preston; Fritz von Tarlenheim, Frank A. Pattison; Head Gamekeeper, William D. Stewart; Lord Fitzjames, George D. Arthur; Vicomte Gramontville, Irving L. Tenney; Signor Vifini, John L. Roberts, Jr.; Graf von Strompetputtel, Charles W. Whitney; Senor Campafesto, Edward E. Scovill; A Soldier, Morton L. Fouquet; Princess Flavia, Arthur W. Little; Antoinette de Maubran, Albert D. Ashforth; A Maid, Arthur D. Benson.

The Carnegie Lyceum was crowded with a fashionable audience that heartily enjoyed the burlesque antics of the soldier actors. The performance was repeated on Saturday night for the benefit of the company fund.

A NEW THEATRICAL CORPORATION.

A new theatrical corporation has come into existence for the production of native plays by native authors. It is to be known as the Manhattan Amusement Company and its present capital is $15,000. The leading spirits in the corporation are Thomas W. Miner, third son of H. C. Miner, and resident manager of the People's Theatre; Will R. Wilson and Herbert Hall Winslow, journalists and playwrights. The first play to be produced is The Great Northwest, which will be presented at Miner's Newark Theatre on April 27. Hal Reed and Harley Merry are now at work on the scenery which will be elaborate and costly. Another play by Herbert Hall Winslow will succeed this production.

THE BOSTONIANS TAP THE CREAMERY.

The Bostonians took train at Ithaca one fine Sunday morning this month for Providence. The train was a slow milk affair that stopped at every shed and fence rail for milk cans. At the little hamlet of McLean, the engine switched off to pull a milk car from a siding. The car jumped the track, and the Bostonians alighted to view the wreck. One of the gentlemen, inspired by falling down on the slippery platform, scaled to a creamery door above his head, and passed out measure after measure of the rich creamery product of old Tompkins County. The proprietor would not hear of payment, only permitting the theatre folk to return effusive thanks.

REFLECTIONS.

Walter Reed has replaced George H. Emerick as Widow Gallagher in Murray and Mack's Finnigan's Ball. Mina Gennell joined the company Feb. 25. Excellent business is reported on the coast.

Della Fox in Fleur-de-lis opened to $1,065 at the Grand Opera House, Sioux City, on March 25.

Ramie Austen has been specially engaged for the New York run of Humanity.

Hattie Bernard has returned home to Chicago for a much-needed rest after a thirty weeks' engagement as the female book agent in Jolly Old Chums.

Paul Hudson and Marie Blair have signed for the balance of the season with the Hubert Labadie Faust company.

Alfred E. Holmes, baritone, who understudied in the Duff Opera company last season, made a hit in the Crescent Wheelmen's big local minstrel show at Plainfield, N. J., March 26.

Managers Myers and Mishler, of Altoona, have leased Adair's Grand Opera House, Johnstown, Pa., and will bring it up to date during the Summer. It will be added to the Mishler circuit.

Alexander Gaden is playing the heavy in Miss Harum Scarum with Amy Lee and Frank Doane. The company is on the way to the Pacific coast and will reach San Francisco in May.

Charles Forrester, the eight months' old son of Charles and Alice Forrester of the Human Hearts company, died in Pittsburg, March 22.

Manager Arthur B. Benson of the Loraine Hollis company denies the statement that "two of his leading players resigned, and the company went to pieces" at Victoria, Tex. He states that Clyde C. Westover, property man, and Harry R. Lerian, "thirds," were left behind after having notice on account of bad work and insubordination. The men's places were filled at once, and the company proceeded.

Irene Laurie Carhart (Mrs. James L. Carhart), of the Mme. Sans Gêne company, is in the hospital at Lowell, Mass., as the result of injuries received when the company visited that city recently. Mrs. Carhart fell from the stage-door steps at Fay's Opera House, spraining her ankle and left arm. She hopes to rejoin the company before their coming New York engagement.

John A. Victor is in Indianapolis arranging for the production of a new farce comedy, The Almanac, next season. Two companies will go out—one with twenty-five people, band and special car, the other with twelve people.

Herbert Kelcey will succeed Maurice Barrymore in the cast of The Heart of Maryland on May 1.

One of the Bravest reports big business in New England, turning people away at Fall River, March 20 and 21. At Newport the company gave a musicale on board U. S. S. *Constellation*, and were banqueted by the commander. George Chenet, of A Bunch of Keys, and W. H. West, of Delmonico's at Six, were present.

Sadie D. Gould, the wife of Joseph Gould, manager of the Mount Carmel, Pa., Opera House, died March 20.

John B. Maher will be the leading comedian of the Bitten-Neil stock company during the coming Summer at Manhattan Beach, Denver, Col.

Lawrence Hanley has retired from the cast of The War of Wealth.

Henry E. Dixey has brought counter suit against Augustin Daly for $25,000 damages for alleged slander. As announced in last week's MIRROR, Mr. Daly enjoined the comedian from producing The Lottery of Love on the ground that royalties had not been paid and the play was therefore being pirated. Mr. Dixey says he holds receipts for $800 paid to Mr. Daly's attorneys in San Francisco for the use of The Lottery of Love.

One of the members of A Contented Woman company, being prevented by illness from playing at Syracuse, N. Y., on March 17, Charles H. Hoyt took his place.

William C. Cady, manager of The Private Secretary, is said to have left his company at Oneida, N. Y., last week, and the members were unable to pay their hotel bills.

J. M. Kaufman has resigned the management of the Opera House at Gallipolis, O.

The new opera house at Woodland, Cal., will be completed in a few weeks and will have a seating capacity of 800.

The Grand Opera House at Uniontown, Pa., has been leased by Messrs. Beeson and Hirsch, of that city.

John Keefe is playing the parts formerly played by Walter Jones in 1892. He opened with success in Washington last Monday. His "Rube" specialty, which is both amusing and original, proves as popular on the road as it did in New York.

It is understood that A. M. Miller, Jr., and Fred Peel, two of Manager Jacob Litt's present business staff, will next season star Matthews and Bulger in a play called Bowery Boys.

Elita Proctor Otis is considering a dramatization of Prosper Merimée's novel, "Carmen," submitted to her by William A. Mestayer. Miss Otis may possibly star in the play next year.

Lottie Collins will not come to this country with The New Barmaid till the Fall of 1897. Charles Frohman has signed a contract to that effect with S. P. Cooney, the dancer's husband.

The Wright Huntington stock company opened last week at Scranton, Pa., before a crowded house in Moths and gave an excellent performance.

Walter Fessler has written a melodrama entitled The Wall Street Broker, which he will arrange to produce next season.

At Allen's Grand Opera House, Washington, last Monday night, the "Cuban Marseillaise or Battle Cry" was given by Rice's 1892 company for the first time on any stage. A large number of women dressed in the National costume, waving Cuban flags and singing the national anthem, met with uproarious applause. The private boxes held a goodly number of national representatives friendly to the Cuban cause, among whom were noticeable Senators Teller, Call, Lodge, Chandler, Davis, Morgan, Vest, and Mills. The new Cuban ministers accredited to this country were also of the party.

Harriet Anbrey and Lorraine Dreux have joined Seabrooke's company.

Richard Golden will go out for a Spring tour with Old Jed Prouty. His company will include Henry B. Watson, Gus R. Thomas, Lon Stevens, C. H. Kittredge and Mrs. Frank Tannehill.

Hubert Wilke will take a comic opera company to Halifax next week.

The New South will make a month's tour of New England beginning on or about April 1.

Anna McGregor and Gerard Anderson recently joined the Coon Hollow company.

There was produced at the Lyceum Theatre, Elizabeth, N. J., last week a comedy-drama in three acts entitled Fritz in Love, written for J. K. Emmet by A. D. Hall. The scene is laid in a Pennsylvania mining town, where Fritz Schultz, a young miner who has suddenly become very rich, has settled. According to the MIRROR correspondent the first and second acts, although not entirely devoid of interest, need considerable revising, while in the third and last act the piece brightens and affords Mr. Emmet, Hattie F. Neffien and I. H. Griffiths the opportunity for effective acting.

IN OTHER CITIES.

ST. PAUL.

At the Metropolitan Opera House a brilliant and fashionable audience greeted Paderewski 18. It was a musical treat and a pecuniary success. Prices of seats ranged $1 to $1.50.

Marie Wainwright and her excellent co. presented Daughters of Eve, The Love Chase, and Camille 19-21, drawing good houses and appreciative audiences. Miss Wainwright's first production in this city of her new society play, Daughters of Eve, met with a very favorable reception. The play abounds in sparkling comedy and strong dramatic situations. In the dual role of Rose Witherly and Rhoda Daintry Miss Wainwright won hearty applause and repeated curtain calls. The excellent performances given of the Love Chase and Camille were much praised. Camille drew a very large matinee attendance.

Kellar the Magician, assisted by Mrs. Kellar, gave a pleasing and enjoyable entertainment with his mystifying feats of magic 22-28, opening to large houses and delighted audiences. Mr. Kellar shows wonderful dexterity in performing his tricks. The hanging cabinet trick is an interesting feature. Mrs. Kellar is very entertaining in her wonderful reading of numbers completely blindfolded and adding columns of figures in several ways, also reading the numbers of bank notes taken from the audience. The entertainment gave general satisfaction and Kellar will draw a good week's business. The John Griffith co. in repertoire 29-April 4.

At Litt's Grand Opera House the Kimball Opera Comique organization, a bright and clever co. of artists, with Corinne as the bright little star in the title-role, produced Hendrik Hudson, Jr., 22 and opened to a packed house and an audience enthusiastic in applause. The production has been much improved since last seen here. New scenery has been added and a number of clever specialties introduced. Corinne was the centre of interest and is more clever and charming than ever in the roles of Hendrik Hudson and Carmen. As Trilby she sang "Ben Bolt" in a way that quite caught the audience. The co. was booked at the Grand for the entire week of 22-28. Owing to the sudden death of Mrs. Kimball the co. will not be able to play and the house will be dark until 29. Amie Lee Harem Scarem co. 29-April 4.

The Kimball Opera co. will remain in the city for the present in charge of Manager Matt L. Berry. Mr. Berry has been in charge of Mrs. Kimball's business for several years. Many telegrams of condolence were received last night by Corinne and Mr. Berry from all parts of the country.

Burton Hill with Marie Wainwright co. is well remembered as an old favorite of the St. Paul Stock co., a few seasons ago and met with a cordial welcome from a host of friends.

Manager George A. Kingsbury, of the Grand, Managers Frederick Hallen and Melville Stoltz, of the Twentieth Century Girl co., and Manager Matt L. Berry, of the Kimball Opera co., occupied a box at the Metropolitan during the Paderewski recital Wednesday evening, 18, and heartily applauded the great pianist.

Manager Fred Meek, of Marie Wainwright co., Manager Matt Berry, of Kimball Opera co., Managers Frederick Hallen and Melville Stoltz, of the Twentieth Century Girl co., Manager Dudley McAdow, of Kellar co., report their co's having done an excellent business this season.

The handsome new hall of St. Paul Lodge of Elks in the Lowry Arcade building will be dedicated 24. District Deputy C. M. Foote will conduct the ceremonies. A very interesting social session will follow the formal exercises. There will be several lodges present.

At Dampier's Chapel Tuesday morning at 11 o'clock a grief-stricken co. of actors and actresses assembled at the funeral of their manager and true friend, Tennie Kimball. The simple service was conducted by Rev. William R. Lord, pastor of Unity Church, and every heart present was touched and saddened by the beautiful service of love led by Mr. Lord in the true spirit of brotherly sympathy and helpful encouragement to the bereaved daughter and members of the co. The respect and affection shown the daughter Corinne by the co. was very touching. A bunch of beautiful violets had been placed in Mrs. Kimball's hand; beautiful floral offerings were placed at the foot and on the casket. A tribute of love from the co. was a large pillow of beautiful cut flowers with motto in centre, "A True Friend." A large cross of beautiful cut flowers was a respectful tribute of the St. Paul Press Club; also a large and handsome wreath of cut roses, a tribute of respect from the Minneapolis Press Club. At 5.30 P. M. the remains were taken in charge by the pall-bearers. Members of the Press Club and members of the co. were at the train, which left at 6.25 P. M. Corinne and Frank Hayden accompany the remains to Boston, where they will be laid in Forest Hills Cemetery on Friday morning, 27.

Mrs. Kimball contracted a severe cold out on the coast. At Butte she became seriously ill. Manager Berry telegraphed Mrs. Kimball that it would be very dangerous for her to make the trip to St. Paul, and the doctors told her the same. Mr. Berry informed Charles Fee, general passenger agent of the Northern Pacific, and he kindly placed the president's private car at the disposal of Corinne and Mrs. Kimball. Mr. Berry met them at Minneapolis and procured the services of a doctor to accompany them, also procuring another doctor upon arrival at St Paul who remained in attendance throughout the night. Mrs. Kimball died in the car on Monday morning. Mrs. Kimball was about forty-five years of age. George H. Colgrave.

DETROIT.

That most poetic conception of the master poet, A Midsummer Night's Dream, could not possibly be staged without sacrificing much of the marvelous beauty found in its wealth of exquisite imagery by the appreciative reader. Unlike his other comedies which have to be seen on the stage to be thoroughly appreciated, this wonderful ebullition of fancy must be read, thought out, dreamed over, to be properly appreciated. But all that could be done to make its beauty apparent to the theatregoer has been utilized in the Daly production, which has been occupying the stage of the Detroit Opera House for the first three nights of this week, 23-25. It was given here with all the elaborate and beautiful scenic effects which made it such a notable production in New York and London, and rarely if ever have we been favored with such an exhibition of the capabilities of the stage for the display of scenic effects as in A Midsummer Night's Dream, upon which, of course, the producer must depend more or less entirely for the telling of the beautiful fairy tale. But even staged as it is in the Daly production, the beauty and thought of the comedy is too ethereal to be felt and grasped by the rank and file. Possibly no higher praise could be given it from one point of view than this, but viewed from the box-office it might not be so pleasant. Mendelssohn's music is probably the most delightful feature of the performance, next to its artistic embellishments in the spectacle line. The only thing that our critics found fault with here was the deliverances of some of the people who had the principal parts, it being quite impossible to understand what they said most of the time. The highest praise was awarded to the Puck of May Young.

We are being surfeited with good things the last two weeks, first the grand opera, then A Midsummer Night's Dream, and now Henry Irving and Ellen Terry, who open at the Detroit 26. Their engagement will probably overshadow in interest anything of the season, grand opera not excepted, which latter, by the way, was not as much of a financial success as either the management or the real music lovers of Detroit would like to have it, as the management claim to have lost $8 000, in which event we can scarcely expect that they will pay us a return visit. But to return to Irving and Terry, the all-absorbing theatrical interest of the moment, it looks as though they were going to have a hearty welcome. The plays which they are going to be seen in, and which will necessitate the transferring of enormous quantities of scenery, etc., to Detroit, are Nance Oldfield and The Bells the opening evening, Thursday; King Arthur Friday, Merchant of Venice Saturday matinee, and Louis XI Saturday evening. It is several years since Detroiters have had an opportunity of hearing these celebrated artists, and as the expense of bringing the large co. and all accessories here will be enormous, it is hoped it will be appreciated, and that it will be a financial success.

The bill for this week at the Lyceum is A Fool for Luck, in which Joe Cawthorn exploits his particular talents as a German dialect comedian. He has found very good support in Annie Buckley, who sings and dances well. The play is a fairly good piece of its kind, and is drawing well. Besides the principals there are a number of good actors in the cast including Annie Wood, John E. McWade, Herbert Kerr, Tom Beaseley, Collin Varey and others.

Next week at the Lyceum, H. Henry's Minstrels and 8 Bells.

The Derby Winner was seen for the first time in Detroit on Sunday afternoon, 22, when it opened for a week's engagement. It is drawing large audiences all week. It is a brightly written race drama, well staged, and in the hands of a good co. who do conscientious work. Frank McDonald takes the part of Mit West, the hero, in a very satisfactory manner. Blanche Boyer as Nell Williams is quite charming and Kittie Francis made a hit as Martha Jones, an old colored auntie.

Lost in New York is announced for the following week at Whitney's.

Frank Tucker's co. is playing at the Empire this week, where it opened 22 in The Gold King. Wednesday afternoon and evening The Unequal Match was given. On Thursday and Friday evenings the bill will be changed to Muggs' Landing, and on Saturday evening and at the matinee The Diamond Mystery will be given. The Fire Patrol follows.

A Celebrated Case is the off-ring at the Capital Square, where E. P. Sullivan is distinguishing himself in the character of Jean Renaud, and is finding able and satisfactory support in the members of the stock co.

The specialties are Wilber Mack's singing and Laura Hill's dancing.

It has been given out that Porter White, Fred Dubois, manager, and Olga Verne, who were connected with the Morrison Faust co., playing at Whitney's last week, have all resigned. Kimball.

PROVIDENCE.

An Artist's Model was seen for the first time in this city at Providence Opera House March 23-25 and drew good houses. Some portions of the production were very enjoyable and to Fred Wright, Jr., and Marie Studholme belongs the credit of making them so. Mr. Wright was very successful in the comedy role of James Cripps and his grotesque dancing has not been equaled here in many a day. Miss Studholme made a very pretty Daisy, and captured her audiences by her dainty and winning ways. Her tom tit song was encored several times.

Joseph Murphy played his annual engagement at this house 26-28 presenting the popular Irish dramas, Kerry Gow and Shaun Rhue to good-sized and well pleased audiences. The star was surrounded by a good co., and the plays were admirably staged. Augustin Daly's co. in A Midsummer Night's Dream 30-4.

On The Mississippi with its picturesque scenery, band of pickaninnies and incidental specialties enjoyed a good business at Keith's Opera House 23-28. The play has been seen here before and was just as interesting as ever. Valerie Bergere as Marie Varnet and Robert McWade, Jr., as Grant Sherwood did pleasing work.

Laura Joyce and Digby Bell in Hoyt's A Midnight Bell 30-4.

At Lothrop's Opera House March 23-28 the play was A Flag of Truce and it was one of the most enjoyable of the season. The role of Tom Hewins was portrayed by Horace Mitchell (a new-comer to this house) in an exceptionally fine manner. Kate Dallas played Annie Hewins effectively and T. J. Jackson made a splendid impression by his clever impersonation of Dan Hewins the old man. Harry Leighton, Frederick Murray, Park Hughes, Theresa Newcomb, Cora Williams and little Allie Fisher deserve praise for efficient support. Business good. Katherine Rober in Only a Farmer's Daughter 30-April 4.

Dashley Welch was in town last week ahead of the Daly co.

Christine Mayne, the Mme. Amelie of An Artist's Model co., closed here after the performance 23 and sailed for England 25. A number of chorus girls from The Shop Girl co. joined this co. here 24.

Stephen MacNeil, who has been out with Twelve Temptations co., has closed and is at his home in this city.

Ed E. MacFadden, who has been with the Special Delivery co. this season, was here 24-28.

Duncan B. Harrison has been in town the past week and the Bells—Hoyt's Midnight, Digby and Laura Joyce—have been heralded in great shape. During the engagement of A Midnight Bell at Keith's next week souvenirs will be given to ladies attending the Tuesday, Thursday and Saturday matinees.

By a vote of the people Lohengrin will be the opera performed by the Damrosch Opera co. at Infantry Hall, April 8.

Manager Fynes of Keith's informs me that "Bob" Hilliard will appear at this theatre week of April 13 in The Littlest Girl and Lost—24 Hours. This is very pleasing.

A delegation of Harvard students followed An Artist's Model co. here from Boston and remained the three days the co. was here. The boys occupied front seats at the theatre and were apparently recognized by members of the co. Howard C. Ripley.

LOUISVILLE.

Jessie Mae Hall in A Princess of Patches filled week of March 23-28 at the Grand Opera House. The play is the production of a Louisville man, Mark Hall, and was very favorably received. The little soubrette played a rollicking part in a pleasing way, making a startling entrance in a barrel with the announcement that she had been in swimming and that some one had stolen her clothes. Howard Hall, tragedian, will open at the Grand 30.

The Temple Theatre was dark except 23, when an amateur cast, with the exception of Robert Haight, produced Damon and Pythias under the auspices of the local lodge Knights of Pythias. Mr. Haight drilled the co. and played the part of Damon well.

The Little Christopher co. played a return engagement here 23-28 to good business. Thomas Q. Seabrooke is underlined for 30.

Rivarde, the violinist, and Lachaume, the pianist, will give a joint concert at Music Hall 27.

The Hon. George R. Wendling will lecture for the benefit of Louisville Lodge of Elks 31 and April 1.

At the Buckingham the Night Owl Burlesquers concluded a first-class week's engagement of straight variety 28 and will be followed by Hyde's Comedians.

The Avenue Theatre was dark week of 23.

The Farland Banjo Concert, to be given at Baldwin Hall 27 instead of at the Auditorium, under the management of Daniel Quipp, promises to be a success. The advance sale of seats is large.

Loie Fuller will be seen at the Auditorium April 1. The engagement is already an assured success, as there is more than ordinary interest in the coming of the much talked-of dancer.

Henry E. Dixey will appear at the Temple Theatre April 6.

The Land of the Living co. gave two extra performances at the Avenue on Sunday 22, which were largely attended.

The management of the Grand Opera House recently gave the newsboys of Louisville a theatre party, which was immensely enjoyed by the youngsters, some three hundred of them accepting Manager Camp's invitation.

There is a possibility in the near future of the repetition of the Elks Minstrels, which was so successful last season, the proceeds to be for a charitable purpose.

Theresa Vaughn, with the Little Christopher co., sang during during the engagement here John M. Straus' successful composition, "Ich Liebe Dich."

James B. Camp of the Grand Opera House enters a very positive disclaimer with reference to the rumors as to the changes at the Grand Opera House. He states that he has a three years' lease on the house, with privilege of extension, and that the place will be continued under the same management and same policy as since the opening of the house. Although new and modern, he states that during the Summer extensive improvements will be made, including the addition of an entire electric light plant. He desires that the information that no change will be made be given publicity, as he thinks the rumors that are afloat may have a tendency to do injury.

Charles D. Clarke.

INDIANAPOLIS.

It looked as if good times had come again to see the long line that waited for fifteen hours to buy a seat to hear Henry Irving and Ellen Terry at the English March 23-25. A more brilliant, more enthusiastic and larger audience never greeted a visitor to this city. Twelve years' absence, together with the matchless presentations by Irving and Terry, drew from both city and the surrounding country.

Though Francis Wilson, while at the Grand 19-21, had great counter attractions to contend with, he was received by large audiences. Wilson's work is not a copied effort and is therefore greatly appreciated.

Fanny Davenport was so indisposed that she could not appear in Gismonda on 18, thus depriving the city of one performance. Her week, which closed 20, was successful in every way.

The best co. seen at the Park thus far is John W. Isham's Octoroons 19-21. Beside being a well conceived programme, it is played by capable people in a highly intelligent manner. The entire performance is clean and void of objectionable features.

The Land of the Living at the Park 23-25 is a very strong melodrama and is in the hands of capable people. It is entitled to better patronage than it is receiving.

The Empire had Sam T. Jack's Creoles 23-28, and they taxed the capacity of the house at each performance.

Loie Fuller at the Grand 2, and the Watson Sisters at the Park 26-28.

Edward Temple, of the Francis Wilson Opera co., is entertaining a proposition from the Wild Wood Summer Opera management to assume complete control of the productions at this resort. The season will open some time in May. Charles F. Kennedy.

American Tour, 1895-96.

HENRY IRVING

MISS

ELLEN TERRY

And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
A STORY OF WATERLOO.

CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSICAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.

MAR. 30 TO APRIL 1, CLEVELAND, EUCLID AVENUE OPERA HOUSE.
APRIL 2 TO 4, BUFFALO, STAR THEATRE. APRIL 6 TO 11, PITTSBURGH, ALVIN THEATRE.
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE.
APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE.

NEW ORLEANS.

Like a golden ray of sunlight amid a bank of thunder clouds, Ada Rehan, the peerless, has come and is gone, and what was one of the best theatrical engagements this season is part of history. It is to be hoped that her engagement ending 21 will be repeated next year. Emily Bancker in Our Flat and Comedy and Tragedy played to good houses 15-21. Paradise Alley closed at the Grand Opera House 21, and the local public were glad that the week had ended to give way to Henry E. Dixey and his superb co., who opened on 22 for a week. He has been well received, although the suit instituted by Augustin Daly has hurt his business very much.

Roland Reed, who opened 22, is drawing well at the Grand Opera House. Primrose and West's Minstrels appear 23. Wang, with a superb co., April 5 and Mabel Paige 28.

Augustin Daly, through his attorneys Messrs. Clegg and Quintero, has commenced proceedings in the United States Court to have an injunction issued against the performances of The Lottery of Love, which play is being produced by Henry E. Dixey at the Grand Opera House. Mr. Daly alleges that Henry E. Dixey without any authority or warrant is producing the said play which is his property, that he has produced it for some time and that he has not paid him any royalties on it. He therefore asks that he be given an injunction restraining Mr. Dixey from producing the play, and also a judgment for $2,000 damages. Mr. Dixey alleges that he paid Mr. Daly's representative in San Francisco, J. W. Cretien, the sum of $900 as royalties for the production of the play. Mr. Daly's counsel disclaimed any contract whatever with Dixey, Mr. Daly not having authorized any one to enter into a contract with Dixey for the production of the play. Mr. Quintero, junior counsel for the plaintiff, stated that Mr. Daly had positively stated to him that he had never received any money from Dixey, and the attorney contended that the fact that Mr. Cretien in San Francisco was recognized as Mr. Daly's representative did not make any action of Mr. Cretien's binding on Mr. Daly. As a sequel to the injunction proceedings, Mr. Dixey filed a suit in the Civil District Court against Augustin Daly, claiming $25,000 damages for slander. Mr. Dixey alleges that Daly, his managers and other members of his co. have circulated, spread and publicly stated that he was a pirate, a man without honor, a thief and charging him with stealing Daly's pieces, and that he is compelled to close his season March 28, due to these reasons. J. Olsen.

MINNEAPOLIS.

The Lockhart Specialty co have just closed a successful week's engagement at the Bijou. Each succeeding performance of the elephant show had a big increase in attendance. The marvelous tricks the animals performed are the talk of the city and local theatregoers who enjoy a novelty did not overlook the opportunity of seeing them.

The Strange Adventures of Miss Brown has drawn large audiences to the Metropolitan the past three nights. The farce presents Eddie Foy in an entirely new environment and that his former friends are still loyal to him has been very clearly shown in the way they have applauded his ludicrous attempt to personate the alleged Miss Brown.

The Twentieth Century Girl which opened for this week at the Bijou with a Sunday matinee is a light performance absolutely free from coarseness or vulgarity. The names of Mollie Fuller, John T. Kelly and Gus Williams in the cast is an assurance to their many friends of a perfect production.

Theatregoers of this city will be given an opportunity of passing judgment on the ability of John Griffith to cope with that severely exacting character, Mephisto, in Goethe's Faust. Mr. Griffith is a new star, as far as the West is concerned, although his success in the East and South for the past three years has made him quite well known and has paved the way for a hearty reception in this city.

Following the engagement of The Twentieth Century Girl at the Bijou is announced the engagement of Corinne in a new edition of Hendrik Hudson. Owing to the sad death of Mrs. Kimball, the mother and manager of Corinne, the co. will not play this week in St. Paul, but arrangements may be made for filling the engagement here, at the Bijou next week, an understudy to take the place of Corinne.

A one-night engagement of La Loie Fuller is announced for the Lyceum soon. F. C. Campbell.

TOLEDO.

A Contented Woman filled the Valentine March 20, 21. The co. were delayed on the opening night, and it was 9:15 before the curtain went up. Owing to the illness of Mr. Currie the author had to play one of the leading parts. Trilby played return engagement 24 to fair house. The co., headed by Mabel Amber, is the same as when it appeared in January with the exception of Mr. Carlton, who plays Svengali, formerly played by Mr. Roberts. The audience were at a loss to know whether Mr. Carlton was trying to make Svengali a comedy or a heavy part, so changeable were his methods. His death scene, however, was very good. Paderewski delighted a large audience 25.

At the People's Gus Heege in A Genuine Gentleman "stood 'em up" on the opening night and drew good houses for the balance of the engagement 22-25. Streets of New York 26-28 also enjoyed a good share of patronage. Twelve Temptations 5 for one week.

Much interest is taken by Selma Herman's friends in this, her home, regarding her first appearance as a stellar attraction. Miss Herman will begin a short tour on April 6 in the East, appearing in Ingomar and Leah the Forsaken, supported by G. A. D. Johnson and a capable co. She will be seen at the People's before the season closes.

This city has, without doubt, the greatest musical prodigy of the age, in the shape of Master Linn O'Neil, a five-year-old youngster, who has been blind almost since birth. The little fellow is small for his age, being no larger than an ordinary child of three years. At the age of three and a half he commenced to show a liking for music, and, when held up to the piano, astonished his parents by playing a simple tune. He was then kept away from the instrument until about seven months ago, since which time he has been playing from three to five hours a day. He listens attentively to music, and can play anything he has ever heard that is within his reach. With his tiny hands he can stretch seven keys, and has methods of his own for anything more difficult. He is just as much at home on the organ as the piano, knows the names of all the stops and when to use them. The little fellow is extremely nervous, and the slightest discord will call forth a cry of pain. His general health is good. His father is a mechanic with small means, and neither he nor the mother have any musical ability to speak of. Manager Boda took a great interest in the boy, and invited him to hear Paderewski, which he seemed to thoroughly enjoy. C. M. Edson.

JERSEY CITY.

Jacob Litt's Wars of Wealth co opened at the Academy of Music 23-28 to good business. The play is placed upon the stage in a perfect manner, and the co. is a first-class one. Lawrence Hanley, A. S. Lipman, Thomas Wise, Adolph Jackson, Joseph Wheelock, Ben Cotton, Fanny McIntyre, Laura Booth, Belle Bucklin, and Marion Erle make up a fine cast, and each character stands out strong. At the opening performance 23 Lawrence Hanley did not appear, John Burke playing his part. Mr. Hanley appeared during the rest of the engagement. The Land of the Midnight Sun 30-April 4. Robert Hilliard in Lost—24 Hours 6-11.

The Letter Carriers' Brass Band, of this city, have secured the Academy of Music for a concert April 5. Professionals will assist.

Otis Skinner has been specially engaged to originate a part in Eugene Tompkin's new production in Boston during April.

Carrie Ewald, late of the Masqueraders co., will appear in Camille and Delicate Ground at Hasbrouck Hall April 14. Milton Roblee will deliver the oration scene from Julius Cæsar, and Ida Brandt will play violin solos.

Barnum's Circus is due here May 4.

Jersey City Lodge of Elks will have its annual benefit May 11, afternoon and evening.

The Philharmonic Society, of this city, composed of musicians employed at our local theatres, is endeavoring to interest the local music lovers in its project to build a music hall here. It is the intention of the society to give free and subscription concerts in the new building when completed.

The Valencia Boat Club, of Hoboken, gave a fine stag 21. Those appearing were Thomas Ballantyne, Prof. Loewy, Claflin Sisters and Caroline Jackson.

The next Palma Club stag occurs April 4.

Ettie Henderson of the Academy of Music was a guest of the Sorosis Club at its recent breakfast given in New York city.

Jersey City Lodge of Elks elected the following officers for the ensuing year 23: Exalted ruler, Norman L. Rowe; esteemed leading knight, Milton Roblee; esteemed loyal knight, P. T. Powers; esteemed lecturing knight, F. A. Coghill; tyler, William Cunningham; secretary, Robert McDonald; treasurer, James F. O'Mealia; trustee, James T. Hogan.

The Wars of Wealth co. will rest 30-April 3.

William H. Broderick, the boss singer, is sick abed here.

Charley Dittmar and his wife Florence Bindley were the guests of J. Irwin Hillpot at the Berkeley Hotel, Bound Brook, N. J., 22.

Season at the Academy of Music closes May 9; at the Bon Ton Theatre May 30.

William Black, representative of the Lyric Theatre, Hoboken, will meet old acquaintances at that house 30-April 1, when the Hanlons play Fantasma. Mr. Black was connected with the Hanlon Brothers for a long time. Walter C. Smith.

OMAHA.

Owing to the failure of the Hinrich Opera co. both of our playhouses were closed for the last half of the week ending 21.

At the Creighton the Frawley co. from the Columbia Theatre, San Francisco, opened a week's engagement 22, presenting W. H. Crane's comedy, The Senator, in a manner that was not only thoroughly satisfactory, but almost beyond criticism. Lost Paradise and Men and Women will be given later in the week, and it is to be hoped that this excellent co. will be better patronized than it has been so far, business having been only fair. Loie Fuller 6; Little Miss Muffet 7, 8; Tavary Opera co. 9-11; A Baggage Check 12-15.

At Boyd's Theatre the Della Fox Opera co. in Fleur-de-Lis packed the house 22-23. Jeff de Angelis was, if possible, more agile than ever, indeed his ability in this line is so great that next season he promises to vault into the position of a star. Villa Knox's vocal efforts were justly encored and the chorus was also good. Miss Knox has lost considerable flesh since she was last seen here so that she appears to much better advantage. Keene 6-8, Shore Acres 12-14, Nat Goodwin 15; Stuart Robson 17, 18.

The Frawley co. closed their Winter season here 28. Mr. Frawley going East to secure a number of new plays and to make one or two additions to his capable co. which will reopen at the Columbia, San Francisco, May 25. Jennie Kennarck, Charles W. King and H. D. Blakemore of the Frawley co. join the Grand Opera House co. of Salt Lake City for their Summer season, which opens April 6.

Remenyi was billed at Y. M. C. A. Hall for 25, but was compelled to cancel on account of serious illness, which overtook him at Davenport. Adolph Mever has about closed an engagement with the Seidl Orchestra for a night in the middle of May, much to the delight of our music-loving public. I. R. Ringwalt.

BUFFALO.

Camille D'Arville and her comic Opera co. played at the Star Theatre 22-25, presenting Madeline, or the Magic Kiss. William C. Andrews and an excellent co. in Fred Marsden's dramatization of My Wife's Friend opened to good business 26.

The Al. G. Field Minstrels and Utopia at the Star 30-1. Irving-Terry engagement 2-4. Already orders are pouring in from out of town for seats for this engagement. The Merchant of Venice, King Arthur, The Bells and A Story of Waterloo will be given.

Robert G. Ingersoll in a new lecture is announced at the Star for 5.

Margaret Mather is to be at the Star for three nights in April. Edward H. Sothern in A Prisoner of Zenda is booked for a half week late in April.

The season at the Star will close May 13 when Sarah Bernhardt will play a single engagement, probably presenting Izeyl.

At the end of the season the theatre is to be remodeled. A new entrance will be put in, leaving the present lobby for a smoking room. The new entrance and box-office will be much larger than the present one, and several other improvements will be made.

Negotiations which were pending between Manager Stirling, of the Star, and the managers of Duse have fallen through, and the great actress will not be seen in Buffalo this season.

At the Lyceum Theatre Hanlon Brothers' New Superba packed the house week of 21. Bertha Bayliss as

Superba made a hit. The cast was strong, the scenic effects very fine, the ballet an innovation—in short, the play took.

H. C. Miner's big production of Hal Reid's play, Human Hearts, will be at the Lyceum week of 30.

MARIAN DEFOREST.

DENVER.

The Tabor and Broadway bookings this season have been in the nature of a feast and famine. Both houses are dark this week, but they reopen March 30, the Broadway with Richard Mansfield and the Tabor with the Tavary Opera co. Mansfield will present Arms and the Man, Rodion the Student, Prince Karl, Beau Brummel, Parisian Romance, and Dr. Jekyll and Mr Hyde, while the Tavary Opera co. will offer these excellent bills: Lucia, Cavalleria Rusticana, Carmen, Bohemian Girl, Aida, Mignon, Les Huguenots and Il Trovatore.

N. Haisham, husband of Madame Tavary, is in advance of the co. Some of the Tabor bookings following Tavary are The Bicycle Girl, A Milk White Flag, Primrose and West's Minstrels, Trip to Chinatown and Peter Dailey.

Eleanor Duse and Seidl's Orchestra are two excellent bookings secured by Manager Bush of the Broadway. They will come early in May.

Charles E. Schilling, the well-known minstrel man, and who last Summer managed Elitch's Gardens, has just returned to the city after a highly successful tour of Schilling's Minstrels, lasting twenty-two weeks. He will shortly organize a pantomime co. and will star a famous clown. He will inaugurate his tour upon May 1 and will, after playing the Western country, take the co. to Mexico. The Holden co has ended its season at the Orpheum, and Sunday 22 Hennessy Le Royle made his initial bow to Denver audiences in E. O. Towne's exceedingly bright and clever comedy, By Wits Outwitted. The play is really very good in its rollicking way and contains much delightful clean cut comedy. It gives me pleasure to speak well of Hennessy Le Royle's very humorously conceived and finely portrayed characterization of Don Jose Rodriguez, the leading character of the play. Hennessy is an unctuous comedian of very considerable ability, and his facial expression is particularly good. He is unfortunate, however, in being surrounded with a co. of mediocre ability. So successful has Mr. Le Royle's engagement been that instead of playing one week as was first intended, he will remain at the Orpheum week of 30, when he will present Squabbles, and Linked by Law. Business has been excellent, and a number of confirmed Broadway and Tabor patrons have been attracted to the Orpheum this week by Mr. Le Royle's earnest and well-directed efforts.

F. E. CARSTARPHEN.

KANSAS CITY.

Thomas W. Keene played his regular annual engagement at the Coates Opera House 23-28 and was welcomed by fair-sized audiences. His opening bill was Louis XI., in which he acted with consummate skill, giving a vivid portrayal of the crafty tyrant. Frank Hennig and Anna Boyle-Moore gave him excellent support, and the balance of the co. was fair. The repertoire for the balance of the week includes Richelieu, Shylock, Othello and Hamlet.

Owing to the strong impression made by Frank Mayo in Pudd'nhead Wilson during his recent week at the Coates, he has been engaged for a return engagement 30, 31.

C. A. Gardner appeared at the Gardner 22-28 in his familiar play, The Fatherland. His singing and dancing was of a pleasing nature, and the Tyrolean Warblers were one of the strong attractions in the piece. Hill's World of Novelties 29-April 4.

Herbert Cawthorn, supported by Leola Mitchell and C. A. Loder, appeared at the Ninth Street Opera House 22-28 in Little Miss Nuggett. The fun of the piece won the favor of the audiences, which were fair. The Derby Mascot 29-April 4.

Max O'Rell delivered a lecture to a fair-sized audience at the Auditorium 23. Loie Fuller April 4.

The stock co. at the Gilliss presented The Two Orphans to a fair house 22-28. FRANK B. WILSON.

ATLANTA.

The season appears to be almost at its termination, so to speak, and the attractions to come will be few in number. However, we continue to hope for a genuinely good season of Summer opera and this Manager Michael, of the Greenwall circuit, promises us. Certain it is that if he gives us the people which at the present moment he has in view we may count on the greatest production of light opera ever offered outside of New York. Ada Rehan will produce this week The Last Word and The Taming of the Shrew.

The premiers in the minstrel world, Primrose and West, opened to the largest business of the season at Henry Greenwall's New Lyceum Theatre this week and turned crowds away. George Wilson, too, was along and succeeded in convulsing the audiences of immense proportions that greeted them nightly. There was probably never an attraction billed more thoroughly in and around the Gate City than Primrose and West.

Albert Weis, of the Greenwall Theatrical co., was in Atlanta last week en route to New York from New Orleans. He goes to the metropolis on account of the sickness of W. B. Seeskin.

The next attraction at the New Lyceum is M. B. Curtis. He will present Sam'l of Posen.

ALF FOWLER.

CHARLESTON.

M. B. Curtis in a revival of Sam'l of Posen was the attraction at the Academy 19 but failed to draw a paying house.

Primrose and West's big minstrel comb. held the boards 20 and furnished nearly three hours of amusement to a fair audience, the majority of whom occupied the upper stories. Owing to a severe cold Bill West was prevented from appearing in the first part. George Wilson was there, however, with his monologue and a travesty on "Au Revoir, but not Good bye."

Charley's Aunt by Manager Frohman's Boston co. furnished the usual amount of fun to a good house 24. Lewis Morrison 26, 27; McCarthy's Mishaps 31.

Manager Frank Bixby in advance of Morrison was in the city last week.

Charleston theatregoers are much disappointed at Ada Rehan's failure to visit this part of the South.

Manager Keogh is still negotiating for a season of Summer opera. It has not yet been definitely decided what co. will be engaged. R. M. SOLOMONS.

SAN ANTONIO.

The Baldwin-Melville co. did a phenomenal business at the Grand Opera House during the week ending March 21. It played to packed houses at popular prices.

The Private Secretary did a fair business 22 and The Black Crook had a good house 24. Wang comes 25.

WILLARD L. SIMPSON.

AMATEUR NOTES.

The Hasty Pudding Club of Harvard University will give no performance in New York this Spring. Of late there has been much dramatic liveliness at Harvard, and special zeal has manifested itself for the revival of the classics in dramatic literature. Last year plays of Molière, Schiller and Ben Jonson were performed at the college in addition to the regular burlesques of the Pudding Club and the Pi Eta Society. The faculty has this year adopted a restrictive policy, whereby theatrical performances of the students must be given only in and about Cambridge. The Pudding burlesques have always proved interesting and pleasureable to Harvard graduates living in New York, and it is a source of regret that the club will not be seen here this Spring. The burlesque for '96 is called Brangiebrink, and is the work of R. M. Townsend, ivy poet for the class. The music has been composed chiefly by J. A. Carpenter, '97.

The Pi Eta Society of Harvard will follow the Pudding performances with a Spanish burlesque called Alcazade, the words by Messrs. Stephens and Newell, the music by F. E. Barry, '97.

There is a plethora of amateur theatricals in Boston suburbs this month. The Melrose Athletic Club give their annual minstrel show; the Highland Club of West Roxbury give a burlesque; the Lasell Seminary do Pygmalion and Galatea; the Boston Criterion Club present Petticoat Perfidy and A Pair of Lunatics; the Hillside Club of Medford sing the opera of King Winter's Carnival; the Charlestown Club is preparing King Megantic XIV., an original burlesque; the Somerville Club are to give Patience; and the Newtonville Club are contemplating a production of Pinero's Amazons.

The Toledo Dramatic Club presented My Eileen at Everman's Hall in that city on March 16.

CORRESPONDENCE.

ALABAMA.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Roland Reed, The Politician, March 20 to large and fashionable audience; a good performance; co. excellent. Isadore Rush as Cleopatra Sturgess created a very favorable impression. Ada Rehan in Taming of the Shrew at advanced prices played to a fair house.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): A. Q. Scammon's co. in The American Girl to a fair and very appreciative audience. The co. is one of the best ever seen here, and would have done an excellent business but for the inclement weather. Dick P. Sutton's Texas co. 24 to a large audience at popular prices.

TALLADEGA.—CHAMBER'S OPERA HOUSE (George W. Chambers, manager): House dark March 22-25. Dick P. Sutton 25, 26.

DECATUR.—ECHOL'S OPERA HOUSE (John C. Gordon, manager): John D'Ormond in Faust March 25. Virginius 24 and Ingomar 25 to small audiences. Fast Mail 1.

MONTGOMERY.—MCDONALD THEATRE (G. F. McDonald, manager): Henry E. Dixey was greeted by fair audiences March 20, 21. Emma Warren, supported by a good co. in their repertoire of plays, to good business 23-28. Lincoln J. Carter's Fast Mail 3, 4.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Emily Bancker in Our Flat appeared 24 to a well-pleased audience. Derby Mascot 27.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Mafid, manager): Della Fox, March 18 in The Little Trooper to a large and fashionable audience. Thomas Keene 21 in Richard III. gave a fine performance to a large and cultured audience.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): The Fast Mail March 19; good performance; attendance fair. Effie Ellsler in As You Like It 24.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, lessee and manager): Della Fox Opera co March 26 to S. R. O. Thomas Keene in Merchant of Venice 18 to good house at advanced prices.

LITTLE ROCK.—CAPITAL THEATRE (G. B. Nichols, manager): Wang March 16 to S. R. O.; good performance. The Little Trooper by Della Fox and co. gave an excellent performance to largest house of the season 17. Return engagement of Thomas W. Keene in Richard III. to big business 20.

CALIFORNIA.

RIVERSIDE.—LORING OPERA HOUSE (F. H. Miller, manager): Katie Putnam in The Old Lime Kiln March 13 to fair business; deserved a full house. Robert J. Burdette lectured to a good house 16. Nellie McHenry in The Bicycle Girl 20; Ondricek-Materna Concert 20; Huton Schatt Concert 23; Bristol's Educated Horses 24, 25.—ITEM: The Rubidoux Club of this city will tender a reception to Ondricek and Madame Materna 21.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Henderson's Sinbad to S. R. O. at advanced prices March 16. James O'Neill and his excellent co. presented Virginius and Monte Cristo to light business 17, 18. Nellie McHenry drew a fair house 19.—ITEM: Sinbad co. canceled their date at Riverside and spent the day visiting San Diego's numerous resorts.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Ondricek and Materna Concert March 16 had a good house. Nellie McHenry and co. in The Bicycle Girl 23, 24. Coming: A Texas Steer, A Milk White Flag, Mexico and Friends co.—OAKLAND THEATRE (J. J. Collins, manager): Bacon co. in Held in Slavery to fair business week of March 16. Coming: A Fair Rebel.—ITEM: Bob Burdette gave his lecture at the Presbyterian Church to a large audience 20. The Stanford University Glee and Mandolin Club gave a concert 20 at Y. M. C. A. Hall.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Nellie McHenry's Bicycle Girl did good business March 16-18. James O'Neill in Monte Cristo and Virginius proved a good drawing card 19-21. Stanford Glee Club 23; Louis Morrison's Faust 26-28; Primrose and West 30, 31; Hoyt's A Milk White Flag 2-4.—BURBANK THEATRE (Fred A. Cooper, manager): Carleton's Opera co. began a two weeks' engagement 16, opening in Fra Diavolo to a packed house, and giving Bohemian Girl and The Mikado to audiences that tested the capacity of the theatre. The Lily of Killarney 23.

FRESNO.—BARTON'S OPERA HOUSE (Robert G. Barton, manager): Nellie McHenry March 12 to a poor house. Ezra Kendall 16 in A Pair of Kids to a poor house. Sinbad 19 to the biggest house of the season. James O'Neill in Monte Cristo 24; Madame Materna and Ondricek 25; Hoyt's A Milk White Flag 1; Carleton Opera co. 7.

REDLANDS. ACADEMY OF MUSIC (A. R. Wilton, manager): The Elliford co. week ending March 21 to good business.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Frederick Warde received a royal welcome by a large and fashionable audience March 16, when he presented King Lear. Virginius was presented 17, and Damon and Pythias 18 drew a good house. The Knights of Pythias of San Jose attended in uniform, Mr. Warde being a member of the order.—KING'S CONSERVATORY OF MUSIC (F. Louis King, director): Dark.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dark March 15-21.

GREELEY.—OPERA HOUSE (W. A. Henton, manager): The Schuberts, of Chicago, March 18 to a crowded house. The harp playing by Miss Hughes was very fine; audience well pleased. House dark 23-28.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Chicago Lady Quartette March 18 to fair business. Performance good. House dark 19-27. Katie Putnam in Lime Kiln 27.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Chicago Ladies' Quartette to good house March 19; audience well pleased. Home talent 21 in The Chaperone to fair house. Schubert Quartette 26. Kate Putnam 30. House dark 22-25.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Joe Ott, assisted by a versatile co., drew many smiles from a good-sized house 19, presenting The Star Gazer. A small audience paid $1 per capita to see Bernhardt in Camille 20. Margaret Mather, as exquisite as of yore, matinee and evening 21, presented Lady of Lyons and Romeo and Juliet. Joseph Callahan presented Faust 23, 24 to appreciative audiences. William Morris, featured in title-role of Michael Strogoff, was well received 25. Clay Clement 26; Land of the Midnight Sun 28; On the Bowery 1, 2. At the Auditorium the London Gaiety Girls presented a vaudeville bill week of 13 to good business.—ITEM: The opening of Parson's new theatre occurs April 1, the attraction being De Wolf Hopper in Dr. Syntax. Harry Bryant will publish the house bill at Parsons', and it will be an attractive publication in book form. For the opening performance beautiful souvenir covers will augment the number at an extra cost of over $100. The audience at the Bernhardt performance were amused before the rise of the curtain at each act by the novel manner the stage manager had of calling the co. from their dressing-rooms under the stage.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): Waite's Comedy co. opened a two-weeks' engagement 23 in The Black Flag to a crowded house. The dramatic portion of the entertainment is fairly good, and the music by the orchestra carried by the co. excellent.—ITEMS: Business promises well for the two weeks, although a drop will probably occur during Holy Week.—John Byrnes, proprietor and manager of 8 Bells, was in town several days last week. Illness in his family, who reside in Norwich, compelled Mr. Byrnes and his wife to leave the co. for a time. Good business is reported by this clever actor-manager all through the West.—Paul Gerson, who has been dangerously ill at the hospital in this city, is said to be probably out of danger.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): A heavy snow storm prevented the usual large audience greeting Joe Ott and his Star Gazers 23. Country Circus 1. Cleveland's Minstrels 3.—THE MCDONOUGH (J. C. Southmayd, manager): The Enid Mayo co., booked for 19-21 continued their stay to 25 to increasing business. The co. is a good one, and with the assistance of the Fayette Ladies' Orchestra, played to good business. The ladies of the orchestra were the recipients of numerous floral gifts. House dark week of 30-April 4.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Nat Goodwin and his excellent co. presented Ambition March 18, and drew a crowded and delighted house. Sarah Bernhardt in Izeyl had a big house 19. The pieces were away up. The Fontonians drew three crowded houses 20, 21, giving Robin Hood and A War Time Wedding. Jessie Bartlett Davis received flattering attention from the press. Artist's Model 25, De Wolf Hopper 30.—GRAND OPERA HOUSE (G. B. Bunnell, manager): The colored population were much in evidence 19-21 during the engagement of the Down in Dixie co., which did a remarkably good business. The scenery was effective. Milt G. Barlow and wife do the chief parts. Delmonico's at Six is doing nicely 23-25, although with a few exceptions the cast is inferior. Charles F. Jerome is with the co. and is very amusing. Joseph Callahan in Faust 26-28.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): The Lost Paradise March 25; fair house; gave an excellent performance. Col. Robert G. Ingersoll, lecture, 26. Coon Hollow 30. Canadian Jubilee Singers 1. Bunch of Keys 4. Royal Hand Bell Ringers 7. J. E. Toole 10. Ellenwood Comedy co. 13.

STAMFORD.—GRAND OPERA HOUSE (J. M. Anderson, agent): Andrew Mack in Myles Aroon March 21; large and well-pleased audience.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (J. M. Hoyt, manager): Joe Ott in The Star Gazer March 25; large and well-pleased audience. J. K. Emmett 28. Old Jed Prouty 7.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Andrew Mack's return date in Myles Aroon March 19 repeated the former success. Sydney R. Ellis' Bonnie Scotland 20, 21 to fair business and very satisfactory performances. Ingersoll's agnostic lecture on "Foundation of Faith" 22 to a fair-sized audience. Joseph Murphy in Shaun Rhue proved an S. R. O. attraction 25. It was a benefit for local Forresters. Joseph Jefferson 27.—THE AUDITORIUM (Parsons and Jennings, managers): Trixie Fragana, heading a fair co., gave Delmonico's at Six 19-21, the star was clever. Dan McCarthy revived The Cruiskeen Lawn 23, 24 to good business. Cosgrove and Grant's The Dazzler played return date 25 to good business. The co. is amply capable. The Prodigal Father opened 26 for three days, followed by Steve Brodie in On the Bowery 30. London Belles Burlesque (return date) 31-2. Darkest Russia 3, 4.

WILLIMANTIC.—LOOMER'S OPERA HOUSE (John H. Gray, manager): Col. Robert G. Ingersoll March 24 to fair attendance. Cleveland's Minstrels 25 drew a large audience. Coon Hollow 28; fair business. Coming: McCarthy's Mishaps, Old Jed Prouty, Country Circus, Marcow the Monarch of Mystery, the American Girls' Gaiety co.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Bostonians' A War Time Wedding March 19 was welcomed by a very large audience. It was an exceptionally strong co., and was rewarded with enthusiastic applause. Cleveland's Minstrels 26; The Dazzler 28.

WATERBURY.—JACQUES' OPERA HOUSE (Jean Jacques, manager): The Waite Comedy co. closed a most successful week's engagement March 21. Enthusiastic audiences filled the theatre twice a day to witness their excellent performances. The Brooklyn Handicap attracted a fair-sized audience 23. Thomas David, a former Waterbury boy, in his character of Howard Clewa, received quite an ovation. Joe Ott in The Star Gazer to fair business 24. Col. Ingersoll lectures 25. Digby Bell in A Midnight Bell 26. Dan McCarthy 27. A Country Circus 28.

NEW BRITAIN.—RUSSWIN'S LYCEUM (Gilbert and Lynch, managers): William Morris appeared as Michael Strogoff to fair house 24, giving very fine presentation. Amherst College boys filled the house 26 in The Rivals. Cleveland's Minstrels 28; The New South 6.—ITEMS. John J. Sheehan, who has been with Shenandoah and Cracker Jack during the season, is home again. He is engaged to play during the Summer months with a stock co. in Denver.—OPERA HOUSE (John Hanna, manager): Dark this week.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Ellinwood's Players March 16-21 to a fair business; satisfaction not of the best. Land of the Midnight Sun 26; large and well-pleased audience. Cleveland's Minstrels 2. Lost Paradise 3.—ITEM: Woodbine Club, assisted by Hartford people under the direction of Prof. Dooley, of Hartford, are rehearsing for a minstrel entertainment 7.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): The White Crook March 19 gave the best of satisfaction to good house. Joseph Callahan in Faust 21 was greeted with a large and fashionable audience. The principals received numerous curtain calls. Cleveland's Minstrels 24 to S. R. O. The Japs gave a wonderful exhibition. The co. is not up to the standard.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): Ward and Vokes in A Run on the Bank pleased a large house March 19. White Crook to a good business 20. Col. Robert Ingersoll lectured to a large house 22. Dan McCarthy to fair house 23.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Raylis, manager): Thomas Q. Seabrooke presented The Speculator March 21 to a large audience. At the end of each act the co. was called before the curtain. Mr. Seabrooke was called on for a speech after the last act and he responded with a few pleasant remarks. The Dazzler came 24 to a good house. A Texas Steer 25; Gus Hill 28; The Burglar 31.—BIJOU THEATRE (William Dougherty, manager): An unusual scene occurred at this house on the evening of 19, when The White Venus made its appearance before a large audience. The curtain had been up perhaps a half hour when the audience became indignant and demanded that the co. retire from the stage, and succeeded in having the curtain rung down. Many went to the box-office and demanded their money, while others hurried to the stage door and swore vengence on the members of the co. and threatened to stone them out of town, as was done some twelve or fifteen years ago with O'Brien's Circus. After much excitement the co. was successfully escorted to their hotel by the police with nothing more serious happening than being followed by a large crowd and the throwing of an occasional stone. While it is true the performance was of the rankest description, there is no excuse for the disgraceful conduct of the occupants of the galleries, and it should be said that the management of the house were in no way to blame. Vaudeville and burlesque have been rapidly growing in favor and very large audiences have been in attendance for some weeks past, and the management have been endeavoring to meet this demand with the best cos. they could secure, and they were as much disappointed as was the audience with the performance of The White Venus co. They would not have permitted them to appear on the remaining evenings of their engagement (20, 21) even though the audience had not interfered.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Lewis Morrison in Faust March 16 to a good house. Roland Reed in The Politician 19; performance excellent. Very large and appreciative audience; Mr. Reed receiving a curtain call after each act. The American Girl 31.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Frohman's Charley's Aunt March 19 elicited roars of laughter from a packed house. Lewis Morrison 23, 24; Curtis in Sam'l of Posen 27.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Henry E. Dixey 19 to a large and well-pleased audience. Lewis Morrison 20 in Faust to a full house. Our Country Cousin 25. Our Flat 25.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Henry E. Dixey 18 in the last act of The Seven Ages and The Lottery of Love to large and delighted audience. Frank Jones two nights and matinee, 20, 21, to moderately large and pleased audiences in Our Country Cousin. Emily Bancker in Our Flat 25.

SAVANNAH.—SAVANNAH THEATRE (J. C. Shaw, manager): Henry E. Dixey and a good co. 16, 17 gave three performances, consisting of The Lottery of Love,

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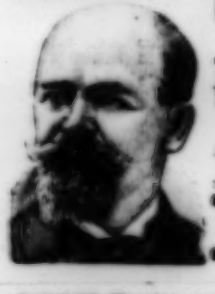

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[illegible] Grand with Drake to only [illegible] Thomas Keirns [illegible] French closing the house with the star. A Woman of Mars was presented for the first time in this city at [illegible] business satisfactory. Primrose and Dockstader's Big Minstrels 21 pleased two large audiences. George Wilson kept the house in one continuous uproar of laughter and made a big hit. The house will be occupied by local entertainments April 6-11.

BRUNSWICK.—[illegible] Opera House (M. A. Baker, jr., manager): Charley's Aunt 21 gave a good performance. Dr. Nesbitt, soloist, booked 27 and Lewis Morrison's Faust booked 29 canceled their dates here.

ROME.—Nevins' Opera House (James B. Nevin, manager): Dick Sutton's co. finished one week's engagement 21 to good houses all the week and gave very creditable performances.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Barhydt and Co., managers): The Annie E. Davis co. opened to good business week of March 16 in repertoire at popular prices. The Temple Quartette 23 to crowded house, being the last concert of the L. M. C. course, leaving the Wood to good business. The Strange Adventures of Miss Brown, Brady's Westerns co., with Eddie Foy in cast, 25; house dark 26. Rice's 1492 27; house dark 28-30. Della Fox in Fleur de Lis 31; house dark 1. Beach and Bowers' Minstrels 2 and matinee 4; house dark 3-7. Shore Acres 8; house dark 9. Salvini 10. ——The Auditorium (Leon H. Wiley, manager): The Boston Opera co. opened to fair business week of March 15. Repertoire included Mikado, Pinafore and Olivette, of which the last named did the best business and was well put on; the principals good and supporting co weak. E. J. Reilly as Kitty Wolf in On the Stage 21 opened to good house and gave a very satisfactory performance. The cast includes Kitty Beck and Gertrude Haynes. Professor Kust's illustrated Lectures week of 20. ——ITEMS: The Peoria Lodge of Elks met 19 and elected officers for the ensuing year. It now has over 350 members, elegant club rooms and is in splendid shape financially. Taken all in all, it was one of the smoothest meetings ever held in the history of the lodge and certainly the largest attendance, over 200 members being present. An elegant repast was served, and it was an occasion long to be remembered by all.

DANVILLE.—Grand Opera House (A. W. Heinly, manager): A Baggage Check 20 to a first-class house, the co. gave excellent satisfaction.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Daniel Sully 19 to a small house. Sowing the Wind 25; Rice's 1492 26. Eddie Foy 28; Beach and Bowers' Minstrels March 31-4.

EAST ST. LOUIS.—McCasland's Opera House (Frank McCasland, manager): The Ferris Comedians opened a week's engagement March 16 to poor business, but did better later in the week; very poor performance. Lost in New York 22 to big business; performance mediocre. Daniel Sully 29; Maloney's Wedding 5; James J. Corbett 10.

STREATOR.—Plumb Opera House (J. E. Williams, manager): Daniel Sully in A Bachelor's Wives pleased a good-sized audience March 17.

FREEPORT.—Germania Opera House (Phil Arno, manager): The Flints, hypnotists, gave good performance to large and well pleased audiences March 17, 18. This week's attraction will be Francis Jones in In Old Madrid. The Girl I Left Behind Me 1.

STERLING.—Academy of Music (M. C. Ward, manager): The Andrews Opera co. in The Fretty Persian March 20 to capacity of the house; audience very well pleased.

ROCKFORD.—Opera House (C. C. Jones, manager): Alexander Salvini, with a capable co., presented Hamlet, with fine stage effects and scenery, to a large and well-pleased audience. The Holden Comedy co. opened March 24 to a large house.

MATTOON.—Dole Opera House (Charles Hogue, manager): Northwestern Glee and Mandolin Club March 19; fair entertainment to fair business. ——ITEM: Sam T. Jack's Creoles spent 16-21 here; resting.

DIXON.—Opera House (F. A. Truman, manager): The Andrews Opera co. March 18 to a packed house; very well pleased audience. ——ITEM: Arthur Heft, first violinist of the Andrews Opera co., was called to his home in Iowa on account of the death of his only child.

AURORA.—Opera House (J. H. Plain, treasurer): Eight Bells March 16 pleased a fair house. Columbian Opera co. 17-21; good operas to a fair business.

BELLEVILLE.—Tiemann's Opera House (L. E. Tiemann, manager): Best Coote as the New Boy gave a splendid performance to a small house March 22. Shore Acres 4, 5; Robert G. Ingersoll 20. ——ITEM: Sam Hammond and Charles Snowhill, who have been connected with the Opera House all season, leaves April 8 to join Ringling Brothers' Circus.

MOLINE.—Auditorium Opera House (A. C. Woodyatt, manager): Kennedy March 21 was greeted by a large and enthusiastic audience; flowers covered the stage. Marie Wellesley co. commenced a week's engagement 23 at popular prices and tested the capacity of the house.

DECATUR.—Powers' Grand Opera House (J. F. Given, manager): Blaney's A Baggage Check to a large house March 18; the specialties took well. Hoyt's A Trip to Chinatown 19 to good business. Daniel Sully in Bachelor's Wives 24 pleased a fair house. Clara Schumann Ladies' Orchestra opened 23 to small house. The entertainment deserved better patronage. Shore Acres 30; Della Fox Opera 31; Salvini 8.

SPRINGFIELD.—Chatterton's Opera House (R. J. Chatterton, manager): Daniel Sully in A Bachelor's Wives to crowded house for ushers' benefit March 12. Those who saw Mr. Sully in The Millionaire were disappointed. Our townsman John Griffith presented The Pool's Revenge by request to a large and well-pleased audience 13. Mr. Griffith was called before the curtain at the close of every act. Ida Van Courtland closed a very successful week's engagement, playing at popular prices 16-22. ——ITEMS: Frank H. Dunlap's Globe Trotter gave two entertainments at Carpenter Hall, assisted by local talent, before large audience 11, 12. A large theatre party went to Jacksonville 23 over the Wabash to see our townsman Mr. Snow in 1492. John Griffith and the gentlemen members of his co., were tendered a banquet by the Elks in their club-room. Ross Snow, of 1492, spent Sunday with his many friends in this city.

QUINCY.—Empire Theatre (Chamberlin, Barhydt and Co., managers): The Chase-Lister co. March 16-21, at popular prices to good business, good satisfaction. Sowing the Wind 23, produced by a good co., to a large-sized audience; Mary Hampton as Rosamond and J. H. Gilmour as Mr. Brabazon did splendid work and were well received. 1492 24; Beach and Bowers' Minstrels 26-28.

LITCHFIELD.—Rhodes' Opera House (Hugh Hall, manager): House dark March 16-22. Clara Schumann's Lady Orchestra 26.

KANKAKEE.—Arcade Opera House (Charles H. Cobb, manager): A Baggage Check March 21; Sweet Lavender 22; Shore Acres 25.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Salvini presented Hamlet March 21 to a large and appreciative audience at advanced prices. Clara Schumann's Lady Orchestra played a return date 22 to a crowded house. Della Fox 1; Trilby 6, Robert Mantell 8; Fencing Master 9; Clay Clement 11; Halden Comedy co. 13-19.

CLINTON.—New Opera House (John B. Arthurs, manager): Howard Comedy co. March 9-11 to good business. Captain Gorman's Orchestra 13 to good attendance. Daniel Sully in A Bachelor's Wives 14 to packed house; excellent performance. Coming: Gustave Frohman's John Stapleton co. in The Wife, Clara Schuman's Lady Orchestra and Andrews' Opera co. ——Kennicott's New Opera House (W. B. Cundiff, manager): Lady minstrels, by local talent 19 to big business; good entertainment.

LA SALLE.—Zimmermann Opera House (E. C. Zimmermann, manager): Daniel Sully March 18 in A Bachelor's Wives; fair business, good satisfaction. Marie Wellesley co. 16-21 in repertoire at popular prices; fair business. A Baggage Check 27.

ELGIN.—Du Bois Opera House (Fred W. Jencks, lessee and manager): Alexander Salvini March 20 in The Three Guardsmen to one of the largest audiences of the season at advanced prices, and gave the utmost satisfaction. Columbia Opera co. opened 24 in The Black Hussar to S. R. O., and turned away hundreds. Fra Diavolo 22 to a packed house. James A. Herne in Shore Acres 3; Sol Smith Russell 18.

ALTON.—Temple Theater (W. M. Sauvage, manager): Richard Mansfield presented Beau Brummel to one of the largest society audiences of the season. Quite a large theatre party from Carlinville attended the performance. Daniel Sully in A Bachelor's Wives matinee and night, pleased a very fair audience. The co. played a return date 21, but owing to very strong opposition, the audience was quite small. Little Miss Nugget 14, good business. The Vendetta 15, excellent business. The New Boy 22, Katie Emmett 29. James A. Herne's Shore Acres 2.

PRINCETON.—Apollo Opera House (C. G. Cushing, manager): Weston's Comedians closed their week's entertainment to fair business; performance gave general satisfaction. House dark March 26-31.

MOUND CITY.—Opera House (Betts and Hays, managers): Weiderman's Comedians presented Out Straight as March 21 and The Judge 24 to a good house; audience well pleased. House dark 30-4.

CHAMPAIGN.—Walker Opera House (J. W. Mulliken, manager): A Baggage Check March 19 to a large audience. Charity Ball 24 to one of best audiences of season.

LINCOLN.—Broadway Theater (Comitt and Poley, managers): Daniel Sully in A Bachelor's Wives March 20 to light house. The Wife 25 to fair house; meritorious performance. The Flints 30-1. Shore Acres 7. Fencing Master Opera co. 8. Clay Clement 11. ——A party of capitalists from Pekin, Ill., occupied a box 25. They came to inspect the Broadway, with the intention of reproducing it in their city.

WAUKEGAN.—Grand Opera House (George K. Spoor, manager): House dark March 23-28.

JOLIET.—Opera House (William H. Huishizer, manager): Gordon Comedy co. March 16-21; crowded house. Baggage Check 23; large house. 8 Bells 25; large and well pleased audience. Holden Comedy co. 6-11. Sowing the Wind 21, Shore Acres 24.

VIRGINIA.—Turneman Opera House (J. W. Decker, manager): Si Perkins played to a large house March 18; general satisfaction. Andrew's Opera co. in The Pretty Persian.

EFFINGHAM.—Austin Opera House (Warren and Austin, managers): A Jay Circus 25; light house. Carrie Lamont in Miss Satan 14. Sowing the Wind 29.

INDIANA.

PORTLAND.—Auditorium (A. D. Miller, manager): Old Homestead March 19; business and performance fair. Side Tracked 20 to good business. Little Trixie 31. Sowing the Wind underlined.

FORT WAYNE.—Masonic Temple (Struder and Smith, managers): House dark week of March 16. ——Empire Theatre (Louis Hellbronner, manager): Atkinson Novelty co. week of 16 to good business.

LAFONTE.—Hall's Opera House (W. C. Miller, manager): The Thoroughbred March 18; performance fair. Wills' Two Old Cronies 26.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): House dark week of March 16. Old Homestead 25.

UNION CITY.—Cadwallader's Theater (C. H. Cadwallader, manager): House dark March 23-28. Professor W. D. Koch, assisted by the Theatre orchestra, 31.

WABASH.—Harter's Opera House (Harter Brothers, managers): Old Homestead March 26. John Stapleton co. in My Wife 31.

LAFAYETTE.—Grand Opera House (George Seeger, manager): Frank Mayo 20 in Pudd'nhead Wilson pleased a large audience; support good. James A. Herne in Shore Acres 28; Old Homestead 30.

MUNCIE.—Wysor's Grand Opera House (H. R. Wysor, manager): Frank Mayo in Pudd'nhead Wilson March 16 to S. R. O.; fine performance.

EVANSVILLE.—Grand (King Cobbs, manager): This is the first week of our Dramatic season that has seen the theatre dark. Marie Wainwright 27, Trilby 30. ——People's (J. F. Graves, manager): The Fire Patrol drew good house 22. Jessie Mae Hall 29.

VINCENNES.—Green's Opera House (C. G. McJimsey, manager): Professor Cheever, a local hypnotist, gave an exhibition of his powers 18, 19 to good business. The Fire Patrol 28.

MIDDLETON.—Elliott Opera House (Jap. Van Matre, manager): Al. G. Field's Colored Minstrels 12 to a crowded house giving the best of satisfaction.

LOGANSPORT.—Dolan's Opera House (S. B. Patterson, manager): Hoyt's A Trip to Chinatown, embellished with bright songs and attractive specialties, drew a large audience March 20. Burt Haverly as Welland Strong and Laura Biggar as the Widow made a pair hard to beat. James A. Herne's Shore Acres 26; Old Homestead 28.

NEW CASTLE.—Alcazar Theater (J. P. Thompson, manager): Denman Thompson's The Old Homestead, under the management of William Warmington, gave a very fine entertainment March 20 to a large and delighted audience. John Barker as Joshua Whitcomb was splendid. The singing of the double quartette was notably good. Trilby 23 was canceled. Winnie Anderson 25, 26.

NOBLESVILLE.—Wild's Opera House (C. C. Curtis, manager): House dark 16-21.

ELWOOD.—Opera House (W. P. Van Arsdale, manager): A. T. Blas disappointed a S. R. O. house 18; the performance was very poor. A Jay Circus played to light business 19. Brown and Watson deserve special mention. The Royal Hawaiian Band gave two delightful concerts to fair business.

CONNERSVILLE.—Auden's Theater (D. W. Andre, manager): Hawaiian Band and Glee Club 19; poor house on account of heavy snow-storm; excellent performance. Anderson Theatre co. opened 23 in Lightning Rod Agent to S. R. O. at popular prices. New Georgia Minstrels 6.

BLUFFTON.—Buckles Opera House (David Carpenter, manager): Hanford, Spencer and O'Brien in Virginius March 24 gave a fine performance to a fair house.

MADISON.—Grand Opera House (F. E. Deloste, manager): Walker Whiteside in Hamlet March 21 at advanced prices to the capacity of house. A delighted and enthusiastic audience.

MARION.—The Allen (M. B. Edmeston, manager): Howard Hall supported by Laura Alberta and a good co. drew crowded houses at every performance 16-24. Denman Thompson's Old Homestead turned people away 23. Royal Hawaiian Band 25. Trilby 26. ——White's Opera House (E. L. Kinnemare, manager): Virginia Knapp drew small audiences 17-18. Walker Whiteside packed the house 24 presenting Hamlet to a well-pleased audience. Eldon's Comedians 30-4.

FRANKFORT.—Columbia Theater (Aughe and Bennefield, managers): Jessie Mae Hall Dramatic co. closed a week's engagement March 21 to fair business. This is the strongest repertoire co. that has ever visited this city.

ROCKVILLE.—Opera House (D. Strouse, manager): Dark 23-28. ——Carlisle Hall (D. Carlisle, manager): Essie Fry-Cook, assisted by local talent 24 to small house; satisfaction fair.

DUNKIRK.—Todd Opera House (Charles W. Todd, manager): Elden's Comedians close a very successful week's engagement 21. The doors had to be closed long before the curtain went up everything being sold out. Tornado 28; Hawaiian Band 30; Daniel Kelly 9.

NEW ALBANY.—Opera House (J. D. Cline, manager): Walker Whiteside, supported by Lelia Wolston, made his first appearance in this city presenting The Merchant of Venice to light business at advanced prices. Mr. Whiteside as Shylock was strong and effective in his work and evidenced great dramatic ability. The role of Portia was fairly well taken by Lelia Wolston, who at times was exceedingly clever, but on the whole seemed rather unfitted for the part. John Sturgeon as Bassanio and Robert Haines as Gratiano acquitted themselves in a very commendable manner. The performance as a whole was rather a disappointment and certainly not one to justify an advance of prices. Shore Acres 23; Miss Hatem Scarem 28. ——ITEMS: Robert Haight, late of Thomas Keene co., was here 20 and witnessed the performance of Merchant of Venice.

RICHMOND.—Phillips' Opera House (J. H. Dobbins, manager): The John De Haven Comedy co. 16-21 to good business. Dark 23-28. James J. Corbett 30. ——The Bradley (George Bradley, manager): Ellen Beach Yaw 26.

AUBURN.—Henry Opera House (J. C. Henry, manager): A Thoroughbred 20 to a large house; good performance and strong co. The fine singing of George C. Deaton was heartily encored. At Fort Bliss 27; Alba Heywood 6; Side-Tracked 27.

KOKOMO.—Opera House (F. E. Henderson, manager): The Old Homestead No. 2 March 21 gave good performances to crowded house. Walker Whiteside 23; good performance to crowded house.

NEW HARMONY.—Thrall's Opera House (Al Gilbert, manager): Alfred A. Farland in banjo recital March 20.

IOWA.

KEOKUK.—Opera House (D. L. Hughes, manager): The Mikado was given March 17 by home talent to a packed house and repeated 19 with fair success. Beach and Bower's minstrels 24, 25 to capacity of house at both performances. Co. gives a creditable entertainment, considerably better than the admission prices, 10-20-30 would lead people to expect. F. W. Gunsaulus 30, Sherwood Concert co. 4, Schueler Concert 9. A Trip to Chinatown 26.

DECORAH.—Grand Opera House (C. J. Weiser and S. B. Morse, managers): House dark 14-25. In Old Kentucky 25. ——ITEM: Special trains will be run from neighboring towns for Old Kentucky.

CHEROKEE.—Grand Opera House (Sanford and Moore, managers): J. C. Lewis, Si Plunkard co. March 27. Thomas W. Keene 30.

FORT DODGE.—Fessler Opera House (G. F. Rankin and C. H. Smith, managers): House dark 15-21. Si Plunkard 25.

ALGONA.—Call's Opera House (C. H. Blossom, manager): House dark week ending March 28.

BOONE.—Phipps Opera House (J. J. Kirby, manager): House dark 5-21.

OSKALOOSA.—Masonic Opera House (N. L. Briggs, manager): Chase-Lister opened return date March 23 to S. R. O.; splendid co. Big Four co. 2-4. Sherwood Concert and Operatic co. 7. The Tuxedo Trio 10. Si Plunkard 14.

OTTUMWA.—Grand Opera House (J. Frank Jersey, manager): Charles L. Gardner in Fatherland March 18 to good business.

CLINTON.—Davis Opera House (William McMillan manager): House dark 20-31. A Baggage Check 1.

SIOUX CITY.—Peavey Grand (A. B. Beall, manager): House dark week ending March 21. Della Fox 24, Sol Smith Russell 30.

FORT MADISON.—Erdgler Grand (C. H. Salisbury, manager): Fabio Romani booked for March 19 failed to appear. Herbert and Reynard opened a week's engagement 23 to the capacity of the house at popular prices.

DES MOINES.—Foster's Opera House (William Foster, manager): Remenyi Concert co. gave an excellent musical programme to a large and delighted audience March 16. Della Fox 27. Sowing the Wind 28, Sol Smith Russell 30. A Baggage Check April 3, 4. ——Grand Opera House (William Foster, manager): House dark 16-21.

DAVENPORT.—Burtis Opera House (Becker and Kindt, managers): The Temple Quartette Concert co. March 18 gave a highly satisfactory performance to a crowded house. Miss Ridgeway, the elocutionist, was exceptionally fine and received many encores. Eddie Foy as Miss Brown 24 to fair business. ——Grand Opera House (O. H. Lahrmann, manager): Concert given by Mary Calhoun Dixon 20 under auspices of Improved Order of Red Men to a small audience.

BURLINGTON.—Grand Opera House (Chamberlin, Barhydt and Co., managers): Beach and Bowers' Minstrels in three performances March 20, 21 to good average business and excellent satisfaction. 1492 drew a large and brilliant audience 25. The extravaganza was staged in an elaborate manner. The cast was strong, the result being an artistic and thoroughly enjoyable performance. Richard Harlow and Bessie Bonehill vied with each other for stellar honors and each was singled out for special applause. Sowing the Wind 26, Richard Mansfield 27; Della Fox 30, Sol Smith Russell 1.

WATERLOO.—Brown's Opera House (C. F. Brown, manager): The Doctor of Alcantara was given by local talent under the supervision of Professor G. E. Gookins March 21 to a good house and the best of satisfaction. Baggage Check 3.

FAIRFIELD.—Grand Opera House (M. F. Black, manager): House dark March 23-28.

CEDAR RAPIDS.—Greene's Opera House (John R. Henderson, manager): Della Fox in Fleur de Lis March 28. Raney's Baggage Check 31. James A. Herne in Shore Acres 10. ——ITEMS: W. W. Randall, business manager for Nat Roth, was here 21. He takes pride in exhibiting his card as representative of The Mirror in San Francisco in the early eighties.—E. A. Leo is working hard on the Elk's Minstrels. Benefit to be given 13.

IDAHO.

BOISE CITY.—Columbian Theatre (James A. Pinney, manager): J. P. Howe's Own co. in The American Girl March 16 to fair business; co. gave best of satisfaction and deserved better patronage. Eli Perkins gave a good lecture 18 to light business. Grand opera 24, 24.

POCATELLO.—Opera House (H. B. Kimport, manager): American Girl co. March 19, 20; fair performance and audience pleased. Marie Tavary Opera co. 25.

KANSAS.

TOPEKA.—Grand Opera House (L. M. Crawford, circuit manager): Salter and Martin's Uncle Tom's Cabin co. attracted an audience packed to suffocation at the matinee and another almost as large in the evening 21. They travel in two private cars. The co. rank above the general average of those seen here in this time-worn drama, and succeeded in giving a very satisfactory rendition of Attic America's perennial passion play. Elsie Russell, who does a number of excellent skirt and character dances in white-face and later plays Topsy, Mabel Conners, who sings and dances in her natural complexion and plays little Harry, and Neva Aymar, as ideal Little Eva, deserve special mention. Among the colored contingent who introduce their characteristic specialties the most comical is Tom Brockman, who neither sings nor dances but, with his sheepish and foolish grin, perched on seven feet seven inches of weak-kneed and rather wobbly anatomy, convulses the spectators in his amiable ambles. Al W. Martin, an Alliance, O., boy, and the junior member of the firm, is the Ohio Mascot with the co. Sol Smith Russell 24. ——Crawford's Opera House: Dark. De Monacos, hypnotists, 25-29.

PORT SCOTT.—Davidson Theatre (Harry C. Emrich, manager): A. V. Pearson's co. booked for 16 failed to appear, consequently house was dark. The Merry World 27, Salter and Martin's Uncle Tom's Cabin April 11; Clay Clement 21.

WICHITA.—Crawford's Opera House (E. L. Martling, manager): The De Monacos, hypnotists, week ending 21 to good business. Sol Smith Russell 23.

WINFIELD.—Grand Opera House (T. B. Myers manager): Maloney's Wedding 21 to fair business; co. fair. Uncle Tom's Cabin April 7.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): House dark 16-21.

HUTCHINSON.—Opera House (Morris R. Cain, manager): Nashville Students gave a satisfactory performance to fair business 20.

WELLINGTON.—Wood's Opera House (Ana M. Black, manager): House dark 16-21. Sharpley Lyceum co. began a week's engagement 23 to a good house.

JUNCTION CITY.—Opera House (Thomas W. Dorn, manager): Eunice Goodrich co. 16-21 gave excellent satisfaction. Pottle's Baby, five years old, made a hit. Salter and Martin's U. T. C. co. 24.

LEAVENWORTH.—Crawford's Grand Opera House (Mr. Bowman, manager): M. C. Marvin's Comedy co. for week ending 21 to fair business.

KENTUCKY.

ASHLAND.—The Ashland (W. Meinhardt, managers): O'Hooligan's Masquerade 20 to only fair business; performance poor; co. not up to the standard. Charles L. Davis, Alvin Joslin, 25 gave a satisfactory performance to a good house. Morrison's Faust April 6.

PARIS.—Grand Opera House (Scott and Mitchell, managers): Shore Acres 20 to fair business. Alvin Joslin 24 to a light house. Sowing the Wind April 7.

MT. STERLING.—Grand Opera House (W. B. O'Connell, manager): Shore Acres 18 to big house, despite rain and snow; fine performance; music furnished by Saxton's Orchestra of Lexington. Max O'Rell 30; Blind Boone Concert co. 31.

LOUISIANA.

MONROE.—Opera House (C. T. Madison, manager): House dark week ending 21. Lillian Lewis 27.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): Thomas W. Keene gave a fine production of Richard III. to a large and fashionable audience 16. The receipts were $535. Effie Ellsler followed 18, and also gave a fine performance to a large and well-pleased audience. ——ITEM: It is gratifying to state that all first-class attractions have succeeded in drawing large audiences here this season. House dark next week.

BATON ROUGE.—Pike's Opera House (A. H. Huguth, manager): House dark 23-28.

MAINE.

PORTLAND.—Lothrop's Portland Theatre (Charles C. Tukesbury, manager): Wilbur Opera co. March 26-30, with living pictures, to S. R. O. matinee and evenings. The Gormans in Gilboolys Abroad 30. The Gay Parisian 4. A Midnight Bell 11, 12. ——City Hall (George H. Libby, agent): The Bell Ringers 25 to fair attendance. Nat Goodwin in A Gilded Fool 28 pleased a large audience. Watkins Mills 8. ——ITEMS: Lelia Parrell has been here on an extended visit. James P. Forrest, ahead of the Gormans, was in town 25.—Sam McKee, of the Boston Museum is here in the interest of The Gay Parisian. Alice Carle is in town, called hence by the death of her mother 22. The annual meeting of the Elks was held 24. Edwin Parsons was elected Exalted Ruler. After the business meeting the lodge sat down to a most elaborate banquet. —Professor Kotschman gave a musicale at Kotschman Hall 31.

BELFAST.—Opera House (F. E. Cottrell, manager): The Ariel (ladies') Quartette, assisted by Gertrude Christie, violinist, and Charles T. Grilley, entertainer, gave the closing concert of the People's Lecture Course March 28.

BATH.—Columbia Theater (F. A. Owen, manager): Local entertainment March 18; The Gormans in Gilboolys Abroad 27.

MARYLAND.

BARTON.—Auditorium (Joseph Logsdon, manager): Flora Stanford opened a week's engagement 23 to poor business, performance good. Hillman the magician 31. The Two Johns April 20.

LONACONING.—Ryan's Opera House (Maryland Supply Co., managers): Side Tracked delighted a S. R. O. house 24; performance best ever seen here. Hillman the magician 27. The Two Johns April 19.

FREDERICK.—City Opera House (A. Gregg Miller, manager): Scammons' Burglar 25 to fair audience. The piece gave satisfaction, although the co. is not as good as the one that presented it here last season. Flora Stanford co. week 30; Lawrence Manning April 9-11.

CUMBERLAND.—Academy of Music (J. H. Stahl, manager): Charles H. Yale's Greater Twelve Temptations gave an excellent performance to a S. R. O. house 25. Side Tracked 27; Hillman the magician April 1. James A. Reilly.

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): Sousa's Band gave a matinee concert 24 to good attendance. The Burglar 27; Robert Downing April 6.

MASSACHUSETTS.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): Joseph Hart, supported by a clever co., gave a return performance of A Gay Old Boy March 20, 21 and matinee to small houses. Al Leech, Harry M. Morse and Carrie De Mar were the favorites. Kathryn Kidder and a capable co. presented Madame Sans Gêne to a large audience 24. Augustus Cook, Harold Russell and Robert Drouet were prominent for their excellent work. The handsome manner in which the piece is mounted drew forth much praise from the people present. Conroy and Fox in O'Flarity's Vacation gave a pleasing performance to fair business 26. Nat Goodwin in A Gilded Fool 26, Digby Bell in A Midnight Bell 27, 28; De Wolf Hopper 4. ——Music Hall (W. H. Boody, manager): Sam A. Jack's My Uncle was the attraction 19-21. The co. was good and the piece gave satisfaction to a good attendance. The Gaiety Girls' Burlesque co. are amusing fair houses 23-25, The Vendetta 26-28. ——ITEMS: Dan J. Mack, of Joe Ott's forces was in town 22. The Opera House will remain dark during Holy Week.

SALEM.—Mechanics' Hall (Andrews, Moulton and Johnson, managers): E. E. Nickerson's Comedy co. opened to very large business March 21-28.

LYNN.—Theater (Dodge and Harrison, managers): Wood and Shepard March 21, good house; performance gave general satisfaction. Sparks' co. in A Rag Baby 24, good house; performance satisfactory. Charley's Aunt 26, Conroy and Fox 27. One of the bravest 28. ——Music Hall (Dodge and Harrison, managers): House dark 23-25. Harry Morris' Twentieth Century Maids 26-28. ——ITEM: Wood and Shepard, with their manager Charles A. Miller, were arrested on an old debt case at the instance of Robert A. Bowman, of Boston. They appeared before the judge, gave the necessary bail and went on their way rejoicing.

BROCKTON.—City Theater (W. B. Cross, manager): Margaret Mather in Romeo and Juliet gave a fine performance for the benefit of the Algonquin Club March 19. Ethel Tucker in repertoire opened a week's engagement in La Belle Marie to large and well-pleased audience 23. The New South 7. A Midsummer Night's Dream 9, Fanny Rice 14.

SOUTH FRAMINGHAM.—Elmwood Opera House (W. H. Trowbridge, manager): Nickerson Comedy co. week of March 30. Cantata of Ruth, under auspices of Y. M. C. A., 7, 8.

HOLYOKE.—Opera House (W. E. Kendall, manager): Margaret Mather in Romeo and Juliet March 20 to fair house; co. and staging are excellent. Michael Strogoff 21, small attendance. William Morris is strong in the title role and is surrounded by a capable co. Down in Dixie 24, small house. The Old Homestead 27, The Devil's Auction 30. ——The Empire (Delmore and Wilson, managers): Professor Charpentier closed week of 23 to fair business. ——ITEMS: Messrs. Delmore and Wilson, of the Empire, have renewed their lease for next season and are already booking. Joseph Callahan will rehearse his large co. at this house before taking the road next season.

MARLBORO.—Theater (F. W. Riley, manager): Coon Hollow March 21. House dark week of 28.

ROCKLAND.—Opera House (Edward Whicher, manager): Union Glee Club Minstrels March 19; S. R. O. Ben Hur 20, 21; fair house. Bunch of Keys April 1; Lost Paradise 14.

WESTFIELD.—Opera House (A. H. Furrows, manager): The Old Homestead March 25 to the capacity of the house.

PITCHBURG.—Whitney Opera House (J. R. Oldfield, manager): Charley's Aunt March 24 gave a good performance to only fair business.

TAUNTON.—Theater (R. A. Harrington, manager): Hoyt's A Bunch of Keys March 25; large house; audience pleased.

NORTH ADAMS.—Columbia Opera House (W. P. Manager): Old Homestead March 23; largest house of the season, every seat sold and everyone greatly pleased. Down in Dixie delighted a large audience 25. The pickaninnies made a big hit and are a leading feature of the performance. Athletic tournament under auspices of the North Adams Athletic Association 26. House closed Holy Week. Easter Monday ball 6; Chums, local, 7; Country Circus 8.

GREENFIELD.—Opera House (N. J. Lawler, manager): Callahan's A Romance of Coon Hollow March 24; excellent performance to a fair-sized audience. Denman Thompson's Old Homestead 30; Uncle Tom's Cabin 1.

TURNERS FALLS.—Colle Opera House (Fred Colle, manager): Local entertainment including boxing, etc., March 24; large and enthusiastic audience.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): William Morris in Michael Strogoff did light business March 20. Coon Hollow 23 did fair business; co. good and everyone pleased. Old Homestead 26, Devil's Auction 2.

AMESBURY.—Opera House (F. S. Collins, manager): Nickerson Comedy co. week of March 16 played to large and well-pleased audience. The Saturday matinee was the largest in the history of the house. The band and orchestra was one of the finest ever heard here.

MILFORD.—Music Hall (H. E. Morgan, manager): Charley's Aunt, with the original New York cast, gave one of the most laughable entertainments of the season March 25; fair business. The New South 7. ——ITEM: Therese McCarten, who has been traveling with the Fabio Romani co. for the past six months, returned home 23, having closed her season.

NEW BEDFORD.—Opera House (W. B. Cross, manager): Nat Goodwin in Ambition March 23, very large audience; performance highly satisfactory. Rose Hill English Folly co. 25; fair house. ——ITEM: A committee of the Woman's Christian Temperance Union has addressed a letter to the police calling attention to the flashily papered billboards throughout the city.

LAWRENCE.—Opera House (A. L. Grant, mana-

ger): Conroy and Fox in O'Flarity's Vacation gave an amusing performance to good-sized houses March 21-28. Joseph Hart and Carrie De Mar in A Gay Old Boy gave one of the best performances in the farce-comedy line seen here this season. The audience was small but enthusiastic. Charley's Aunt 27.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The entertainment by local talent March 17 for the benefit of the St. Vincent de Paul Society met with a big success and a neat sum was realized. William Dillon and Martin Malloy were included in the cast, both doing excellent work. The Old Homestead was greeted with a packed house 24, it being the second largest audience seen at the Academy this season; receipts, $850. The double male quartette rendered some fine selections and the performance was excellent throughout. Enid Mayo and co. presented The Little Trooper to a good-sized audience 26; the ladies' orchestra was a special feature. The same co. presented Hazel Kirke 27 and Little Miss Bliss 28. The Devil's Auction 4.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): One of the Bravest did a small business March 20 and fair business 21. Nydia, The Blind Girl of Pompeii was presented 24 by local people to small audience. Joseph Hart 28; Wilbur Opera co. 6-11; Joe Ott 16; The Rainmakers 18.——RICH'S THEATRE (Edward E. Rich, manager): W. J. O'Hearn, of this city, repeated Dr. Jekyll and Mr. Hyde 20, 21 to fair business. Delmonico's at Six 26-28; A Bunch of Keys 30.——WONDERLAND THEATRE (E. J. Martin, manager): Dark 19-24.——ITEMS: Manager Wiley will have Joe Ott in The Star Gazer April 16 for his annual benefit.—One of the Bravest co. closed season here. Emmett Sheridan, leading man, left the co. three days before they closed and Manager Read played the part.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Sarah Bernhardt played Izeyl March 21 to a house that lacked somewhat of completeness largely perhaps because the synopsis of the play given in the local papers was not attractive. Down in Dixie played to a good house 23, the pickaninny band and Milt G. Barlow, one of the few genuine negro exponents, being strong attractions. Nat Goodwin presented Carleton's Ambition to a distinguished audience 25 and the quiet comedy was enjoyed. An Artist's Model 27; George Wilson in The Old Homestead 28 and matinee; De Wolf Hopper in Dr. Syntax 2. Devil's Auction 3.——GILMORE'S OPERA HOUSE: The almost Adamless White Crook played to an almost Eveless audience 24. Spective youths in the boxes, who had read of such things being done, threw coins on the stage which caused unprecedented activity among the chorus girls. Otherwise the performance maintained the tenor of its way. Enid Mayo Repertoire co. 30-1; Uncle Tom's Cabin 4.

ADAMS.—OPERA HOUSE (H. O. Hicks, manager): House dark March 16-28.

GLOUCESTER.—CITY HALL (Tolman and Lothrop, managers): Hoyt's A Bunch of Keys played March 23 to a poor house but gave good satisfaction. Conroy and Fox 25 to a fair house and gave excellent satisfaction. The Dazzler 10; Land of the Midnight Sun 14; Tony Farrell 20.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Perry, manager): House dark March 19-28. Maurine 30; Boston Comedy co. 31-4.

MICHIGAN.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Hanford, Spencer and O'Brien in Julius Cæsar came 21 to fair-sized house and gave a splendid performance. At Fort Bliss 28; Ward and Vokes April 4.——ITEM: Bowen Brothers and Frank Long, horizontal bar trio, have arrived here to practise their new aerial act, and will remain several weeks.

COLDWATER.—TIBBITS' OPERA HOUSE (J. T. Jackson, manager): Hanford, Spencer and O'Brien in The Merchant of Venice 23 to S. R. O.; audience very well pleased. Robert G. Ingersoll April 9.

GRAND RAPIDS.—POWERS' OPERA HOUSE (John T. Condon, manager): Rhea in Nell Gwynne 20, 21 to fair business. Rhea is supported by only an ordinary co. The Fencing Master, with Katherine Germaine and W. H. Tre Dennick in the leading roles, pleased a good-sized audience 23. Nat Goodwin 31.——GRAND OPERA HOUSE (O. Stair, manager): The Night Owls week of 16 to full houses. Howorth's Hibernica week of 23, and is receiving good patronage. Side Tracked 31, April 1.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Rhea in Josephine 24 to large and fashionable audience. Stetson's U. T. C. 21 to fair business.——GRAND OPERA HOUSE (Victor Lee, manager): Lyceum Theatre co. week of 23 to fair business.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Fencing Master 18 to a large house. Rhea in Nell Gwynne 26; 8 Bells 30; Fast Mail 31; At Fort Bliss April 2; Leland T. Powers 3; Louis James in Othello 9; Human Hearts 13.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Katherine Germaine in The Fencing Master was seen by a fashionable audience 24, the house being well filled and the performance pleasing everyone. 8 Bells April 7; Louis James 14.——ITEM: The Star and Macabee theatres have been dark for week.

CHARLOTTE.—THOMAS OPERA HOUSE (Raughman and Sleater, managers): Stetson's U. T. C. co. 19; good house and general satisfaction. Fast Mail April 3.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Dark week ending 24. Two Old Cronies 25; The Fast Mail 28.——THAYER'S OPERA HOUSE (H. A. Thayer, manager): Dark week ending 24. Carrie Ansell's Operatic co. 28.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Rhea in Nell Gwynne 19 to large and fashionable audience. The Fencing Master 23 canceled. Godowsky the pianist 24; The Tornado April 1.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): The Fencing Master 20 to a large and enthusiastic audience. All unite in declaring that a better performance was never given in the city. Miss Germaine sang well and made a very dashing Fencing Master. The leading support was very good, while a well-drilled chorus and fine orchestra helped to make the performance one of the best. Rhea 25; The Fast Mail April 1; Howorth's Hibernica 4; Hands Across the Sea 13.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): The Fencing Master 19 drew a fair house. Rhea 27, 28.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Stetson's U. T. C. 20 and Rhea in Nell Gwynne 24 to fair houses.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Rhea played Nell Gwynne to an excellent house 13. Preceding the play a curtain-raiser by Paul Wilstach entitled Into It and Out received its first production. The piece starts rather cleverly with the trials of a college-bred young man who is attempting to pass his vacation in an economical manner. Norman Hackett, who carried the leading role in the curtain-raiser, was the recipient of much applause. He was a student in the University here last year. Fanny Rice in The French Ball to fair business 14. My Wife's Friend 17 to good house.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): Hoyt's Comedy co. March 16-21 to fair business.

MERIDIAN.—GRAND OPERA HOUSE (L. Rathenberg, manager): Emily Bancker in Our Flat March 24 to fair house. Lillian Lewis 6.

WEST POINT.—OPERA HOUSE (J. G. McGachin and Co., managers): A Wild Goose Chase played to good house March 17, with well-pleased audience.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager): Hasty Brothers' Wild Goose Chase to splendid business; performance good.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager): Louis James and co. in Hamlet, Othello and Macbeth to large audiences 16-18. Mr. James is a great favorite here. Bowman and Young's Minstrels gave a very poor performance to small houses 19-21. Uncle Josh Spruceby 23-25.——ITEMS: The Kimball Opera co. left for St. Paul 20.—J. L. Ming, manager Ming's Opera House, Helena, is here on business.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Uncle Josh Spruceby 18 to big house. Burt Hopkins made a very good Uncle Josh, but the rest of the co. were very poor. They carry a very fine band and orchestra, which alone is worth the price of admission.——ITEM: Alma Kenger, Louis James' leading lady, lost a very valuable diamond ring after leaving here 11. She was washing her hands in the toilet room of the sleeper when it slipped off.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): Louis James 20, 21 in Virginius, Othello, and Romeo and Juliet matinee, was grand, and his support good. They carry handsome scenery.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Georgia Graduates 20 to fair business. Uncle Josh Spruceby 28.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Kellar, under the management of Dudley McAdow, to a light house March 18. Kellar gave one of the best entertainments in magic ever seen here. The work of Mrs. Kellar in Part II. was wonderful. In Old Kentucky 19 to S. R. O. Everything went with a snap and a vim that was refreshing. The Pickaninny band and the race course scene made a great hit. Marie Wainwright 23; Sol Smith Russell 4.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): House dark March 23-4. Coming: John Griffith's Faust.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Shaughraun March 17 by the Stillwater Dramatic Club was a very creditable representation. Edward Elliott's interpretation of Shaun was of very high order. Griffith's Faust 26; Moore and Livington Repertoire co. 30-4.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hall, managers): House dark March 16-21.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): In Old Kentucky March 21 gave a fine performance to the largest audience in the history of the house; the S. R. O. hung out an hour before the doors opened.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): McKenzie Concert co. 16 to full house. Corinne failed to appear 17. Bowman and Young's Minstrels 25.

MISSOURI.

ST JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): The Merry World March 23; Sol Smith Russell 25; Della Fox 26; Eddie Foy 28.——THE CRAWFORD THEATRE (Frank F. Harl, manager): Eunice Goodrich 23-28.——ITEM: There have been more cancellations at the theatres here than for many years.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): House dark March 15-21. The Anna E. Dickinson Dramatic co. at popular prices 23-28.

CLINTON.—OPERA HOUSE (H. Branum, manager): House dark March 16-23.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): House dark March 16-21; Turkish Bath 25; Breezy Time 31; Clay Clement April 1-8; Salter and Martin's U. T. C. 29.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Hutton, manager): Little Miss Nugget March 18 to good business and general satisfaction. Missouri University Athletic Club 28.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): Sadie Raymond in Daisy the Missouri Girl March 25. House dark 16-21.

MEXICO.—FERRIS' GRAND OPERA HOUSE (H. C. Eagon, manager): House dark March 18-25. Turkish Bath 27.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): House dark March 16-21. Local talent April 3, 4 in U. T. C.

INDEPENDENCE.—MUSIC HALL (Joe H. Border, manager): A Turkish Bath had a fair business March 21. Ford's Stock co. 23-28.

SPRINGFIELD.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Della Fox Opera co. played at advanced prices to a crowded house March 19; general satisfaction. Alexander Salvini in Hamlet 31.——BALDWIN THEATRE (H. S. Jewell, manager): The Merry World 28.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Bartholomew's Equine Paradox March 20-21 to fair business. Marvin Players in repertoire 23-29.——ITEM: Five members of Bartholomew's Band left while here and went to Kansas City.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Leola Mitchell in Little Miss Nugget to a fair house March 20. A Breezy Time.——ITEM: Miss Mitchell was born here; old friends of her family were much interested in her appearance.

NEBRASKA.

WAYNE.—OPERA HOUSE (Colonel James Britton, manager): John Dillon 18 in Wanted the Earth; big house. Dark 19, 20.

FREMONT.—LOVE'S OPERA HOUSE (E. C. Usher, manager): Si Plunkard March 21 to fair business. Tom Keene 4.

LINCOLN.—THE LANSING (Ed A. Church, manager): The Woodward Theatre co. March 16-25 to good houses. Sol Smith Russell 26.——THE FUNKE (F. C. Zehrung, manager): Dark 16-24. Della Fox Opera co. 25. Richard Mansfield 28.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Katie Putnam March 19 in The Old Lime Kiln to a large and well pleased audience. Nellie McHenry 28.

CARSON CITY.—OPERA HOUSE (Katie Putnam and co. in The Old Lime Kiln March 20 to full house. Nellie McHenry 26.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Sawtelle Dramatic co. closed a week of light business March 21. Hoyt's A Midnight Bell 7, for the benefit of the local lodge of Elks.

NASHUA.—THEATRE (A. H. Davis, manager): Ethel Tucker closed a three nights' engagement to fair business March 19-21. Conroy and Fox pleased a good house 23. E. A. Mitchell's co. in Vendetta 30.——ITEM: Kendall Weston and David Don are in town, in advance of the Summer season.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Sawtelle Dramatic co. in repertoire March 23-28 and daily matinee to good houses.——NEW PEOPLE'S THEATRE (Cliff W. Grant, manager): The Howard Burlesque co. 23-25 to big business, followed by Big Gaiety Burlesque the rest of the week.——GORMAN'S THEATRE (Charles J. Gorman, manager): The Vendetta 23-25 did fairly well and the co. is good. The Gaiety Burlesque co. rounded out the week.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The Shamrock and the Rose was presented March 14 by local talent to a large and well-pleased audience. Frank Keenan made a hit as Barney O'Brady.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Thomas W. Miner, manager): Prof. and Mrs. Baldwin continued their mystifying and pleasing entertainment March 23-28. Their engagement was a success in every particular, and The White Mahatmas will be remembered long after their departure. Tony Pastor 30-4. The Wizard of the Nile 6-11.——H. R. JACOBS' THEATRE (M. J. Jacobs, manager): The Span of Life, with its many thrilling situations, pleased the people March 23-28. The co. is very good. Joseph Hart, A Gay Old Boy, 30-4; The Trolley Party 6-11.——ITEMS: The Span of Life co. rested here 30-4.—The Manhattan Amusement co. was incorporated in New Jersey last week with a capital of $100,000. Its object is the production of first-class plays of its own creation. Thomas W. Miner is president of the new co., and with him are associated Herbert Hall Winslow and Will R. Wilson.—Jennie Kimball has many intimate friends here who will be shocked by her sudden death, it being understood that she was on the high road to recovery.—Toronto Lodge T. M. A., held its annual benefit March 13.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williamson, manager): On the Bowery, with Steve Brodie as the star, contained a lot of exciting scenes which made it popular with the large audience 19. The production of The Two Escutcheons was a great success 20. The gowns of Miss Bouton's were the most striking seen here this season. Florence Bindley in The Captain's Mate gave a pleasing performance to a good house 21. Cosgrove and Grant's comedians in The Dazzler played to a fair-sized audience 24. The specialties of his co. are very fine. A Bowery Girl 30; The Kodak 3, 4; The Bostonians 6; The Midnight Bell canceled 25.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Steve Brodie in On the Bowery March 20 before a fair-sized topheavy house, most of whom came to "get a look at the bridge jumper." White's Comedy co. made their debut in this city 21-28 to record-breaking business with a good co. and band under fine management gave gilt-edge performances. The S. R. O. sign is out by 7:30 each night, and large houses have greeted them at their popular matinees. J. E. O'Toole in Killarney and the Rhine 6; The Village Postmaster 10.——ITEMS: Steve Brodie closes season at New Haven 3.—Much has been said by the patrons of the theatre of the excellent band accompanying White's Comedy co.

ELIZABETH.—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): On the Bowery, with Steve Brodie, drew a crowded house March 21. Brodie came in for a great deal of applause. The Tornado 2; Bubb Comedy co. 6-11.——LYCEUM THEATRE (A. H. Simonds, manager): J. K. Emmet presented Fritz in Love to a fairly good-sized house 23. The Great Diamond Robbery, by Frederick Bend, Lillian Lawrence, Annie Yeamans and Madame Janauschek, drew a large and fashionable audience 25. Callahan's Faust, billed for 6, has been canceled.——ITEMS: At a regular meeting of Elizabeth City Lodge, No. 289, B. P. O. E., held 24, the following were elected to serve one year: Exalted Ruler, G. A. Squire; Esteemed Loyal Knight, J. W. Rute; Esteemed Lecturing Knight, C. E. Hardin; Secretary, A. J. Rudd; Treasurer, J. J. Manning; Tyler, George Hector; Trustee, J. E. Kernig. A pleasing feature of the meeting was the presentation of a handsome Past Exalted Rulers' jewel to Exalted Ruler Squire.—At a special meeting of the stockholders of the Lyceum Theatre held recently it was decided at the close of the present season to remodel the entire front of the building.—The J. K. Emmet co. will lay off March 30-4.—On the Bowery will close at New Haven 4.—The Great Diamond Robbery will lay off 30-4.

PLAINFIELD.—MUSIC HALL (Rich and Maeder, managers): J. K. Emmet March 24 to light house. Herrmann 25 to good business at advanced prices. Crescent Minstrels, local, 26 to S. R. O. Waite Comedy co. 6-11.

SOUTH AMBOY.—BOROUGH HALL (M. G. Byrnes, manager): Aiken Comedy co. March 23 gave very poor satisfaction.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Guy Brothers' Minstrels drew the largest house of the season and gave a highly satisfactory and excellent entertainment March 27; dark house week of 30.——ITEM: George and William Guy made their first appearance before a Washington audience twenty years ago.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Plunket Green gave one of his excellent recitals March 21 for local charity to S. R. O.; Herrmann the Great 27; Waite Comedy co. 30-4.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): House dark March 23-28; Guy Brothers' Minstrels 30.

BOONTON.—OPERA HOUSE (S. J. Green, manager): House dark March 25-7. Killarney and the Rhine 7.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Woodward and Davis, lessees): Corse Payton and his jolly co. opened a week's engagement 23 and appeared in Parisian Princess. The audience was large and well satisfied. Vaudeville was introduced between each act. The bill is changed at each performance. Artist's Model 31 followed by the Bostonians in Robin Hood.——LELAND OPERA HOUSE (Fred F. Proctor, manager): The Old Homestead attracted the largest matinee of the season 18, and in the evening the S. R. O. sign was displayed at 7:45. The co. was well selected and the scenic effects, especially the shower at the close of the first act, was very realistic. Lincoln J. Carter's Tornado co. followed 19-21 and sensation lovers must have had their fill before the final curtain. The efforts of the cast were lost sight of in the amazing mechanical effects which followed rapidly. Margaret Mather, who has numerous personal friends here, opened 23 in Romeo and Juliet with Frederick Paulding as Romeo. The co. includes W. S. Hart, William Davidge, Louise Marcelle, Maggie Harold Davidge, May Sargent, and Effie Dean. The bill was changed 24 to The Honeymoon, 25 matinee, The Lady of Lyons, evening Leah. George Monroe in A Happy Little Home 27, 28. Etelka Wardell in Diamond Breaker 30-4.

UTICA.—OPERA HOUSE (H. E. Day, manager): Al. G. Field's Minstrels 20; large and well-pleased audience. The White Slave 21; packed house; performance greatly enjoyed. Clay Clement presented Baron Hohenstauffen 24; small but very enthusiastic audience which greatly enjoyed the performance. The story is a pretty one and was rendered in a charming manner by Mr. Clement and his worthy co. Mr. Clement was called before the curtain after the second and third acts. Selma Herman 7; The Devil's Auction 8.

SYRACUSE.—BASTABLE THEATRE (Frank L. Hennessy, manager): The Two Johns 23, 24; light business. Dark 25-4.——WIETING OPERA HOUSE (Wagner and Reis, managers): A Contented Woman packed the house 19. Owing to illness in the co. Mr. Hoyt himself played a part here. Two Much Johnson 20, 21 good business. An Artist's Model 1.——H. R. JACOBS' OPERA HOUSE (G. A. Eden, manager): Rush City 19-21, fair attendance. George W. Monroe drew well 23-25. On the Bowery 26-28. London Gaiety Girls 30-1. Peck's Bad Boy 2-4. In Old Kentucky 6-8.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Corse Payton and his excellent co. closed a week of the largest business ever done by a popular-priced co. in this city 21. The house was packed to the doors and a large number turned away the last night. A. M. Palmer's co. presented Trilby to a good-sized audience 23 and gave a very artistic performance. The Trilby of Marion Gray was a very finished piece of acting, especially in the death scene. Edward Brandt made a weird Svengali and pleased the audience greatly, and the balance of the cast was in good hands. The bicycle concert opened 24 to a large house. The trick riding of the Kilpatricks was wonderful and the musical selections were pleasing. Madame Sans Gene, with Katherine Kidder and Augustus Cook in the leading roles, 26. Frank Bush in Girl Wanted April 2. Devil's Auction 6. Andrew Mack in Myles Aroon 8. Rice's 1492, 10.

PLATTSBURG.—THEATRE (W. A. Browne, manager): House dark 16-28. Down in Dixie 28. Old Homestead April 4.——ITEM: Manager Browne has engaged Edwin G. Clark, director of orchestra at Bijou Theatre, Brooklyn, to take the same position at his theatre.

PENNYAN.—SHEPPARD OPERA HOUSE (C. H. Sisson,

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manager): The Man in the Iron Mask 23; good performance to light business. The Two Johns 26. The Midnight Special 28.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (F. H. Swart, manager): W. A. Brady's Trilby March 19 greatly pleased a good-sized audience; performance good. The Great Brooklyn Handicap 24 disappointed a small audience. House dark March 30-4; Andrew Mack in Myles Aroon, return engagement, 6; Seidl's Orchestra 10. Rice's 1492 11. In Old Kentucky 16; Poughkeepsie Ontario Society 22; Sol Smith Russell 24. Waite Comedy co. 27, May 9.

NIAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager): House dark week 23.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Yaw Concert 17 was largely attended and everybody pleased. In Old Kentucky 24 drew a big house and gave a very fair performance. Donald Robertson and co. will present The Man in the Iron Mask 28. O'Hooligan's Masquerade April 2. The Bowery Girl 4; Bubb Comedy co. 6-11.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): House dark since 14. William C. Andrews in My Wife's Friend 25.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): J. J. Lewis' illustrated lecture 20 to crowded house. Boston Stars April 3. Peck's Bad Boy 6. ITEMS: CROSS OPERA HOUSE (W. H. Cronkhite, manager): Trilby 24 to fair business and general satisfaction.

WEEDSPORT.—BURDETT OPERA HOUSE (Harry D. Brown, manager): The Two Johns gave a delightful performance 20 to a well-pleased house. Terrible blizzard weather prevented a large attendance. Tim the Tinker co., booked for 25, has been canceled. Local concert April 1. Midnight Special 5.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): A. M. Palmer's Trilby was heartily enjoyed by a fair-sized audience March 20. The co. was a well balanced one and gave entire satisfaction. Lee, the hypnotist, 23-28; Yale's Devil's Auction 7.

COHOES.—CITY THEATRE (Powers and Williams, managers): Brady's co. in The Cotton King 21 to large house. Amateurs in Bells of Corneville 27, 28.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Dark 23-28.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Devavan, managers): Clay Clement in The New Dominion to good business March 20, 21, and matinee, and gave excellent satisfaction. Cecil Spooner opened a week's engagement to good business 23-28. Ward and Vokes 31.—BIJOU THEATRE (A. A. Fennyvessy, manager): Smith Brothers' Vaudevilles was fairly well attended 19-21. The White Venus failed to appear 23-25.—ITEM: William E. Denison, for past three years treasurer of Stone's Opera House, has accepted a position as manager in advance for Corse Payton. Charles Donley, formerly head usher, takes the position left vacant by Mr. Denison.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Two Johns co. drew a good house March 21. Al. G. Field's Minstrels to big business 25. Great street parade and good entertainment. The Camille D'Arville Opera co. 26; The Midnight Special 6.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Clay Clement as Baron Hohenstauffen in The New Dominion March 23 drew poorly; performance first-class; co. good. Frank Bush in a Girl Wanted drew an undeservedly large audience 24; In Old Kentucky 25 drew large and well-pleased audience 25. Al. G. Field's Minstrels 26; Peck's Bad Boy 27, 28; Ward and Vokes April 1; Ketley's star Course 12; Elks benefit, Bostonians 23.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Donald Robertson in The Man in the Iron Mask March 27.—ITEM: C. L. Purrington, of the Lycoming Opera House, of Williamsport, Pa., was here 24.

HERKIMER.—GRAND OPERA HOUSE (Henry Deimel, manager): Al. G. Field's Minstrels to good business March 24.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark March 16-21.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood managers): House dark. No new bookings.

PEEKSKILL.—DEPEW OPERA HOUSE (Fred S. Cunningham, manager): Herrmann the Great entertained an audience that nearly filled the house March 24. Not since Sousa's Band visited Peekskill has there been so large an attendance and such enthusiasm. Madame Herrmann in her spectacular dances was repeatedly encored. J. K. Emmet in Fritz in Love April 7.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): The Man in the Iron Mask, adopted by Donald Robertson, who played the leading role 24, pleased a fair audience; good co. Ward and Vokes 2; Maude Hillman week of 5.—ITEM: The Man in the Iron Mask co. are rehearsing The White Mouse, from Pailleron, which they will produce at Rochester, N. Y., week of 30.

FORT EDWARD.—BRADLEY OPERA HOUSE (Mrs. M. H. Bradley, manager): Woodhull's Uncle Hiram co. March 21; an extremely poor performance to fair house. House dark Holy Week.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Private Secretary to fair business March 18. Nat C. Goodwin 7; 1492, 8; Devil's Auction 13; Rob Roy 15; County Fair 18; McKay Opera co. 20-25.

ONEONTA.—METROPOLITAN OPERA HOUSE (W. D. Fitzgerald, manager): Tony Farrell in Garry Owen canceled. Old Scenes and Songs 26, followed by Around the World in Eighty Days April 6. Uncle Sam 16 and Day the Hypnotist week of 27.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): The Deestrick Skule was repeated 23 to fair house. The Two Johns 25 to top-heavy house.

GLENS FALLS.—OPERA HOUSE (F. F. Prynn, manager): Salambo and Clivette 25 were canceled. House dark 25-April 6. Lee the Hypnotist 6-8; Andrew Mack 9.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Colgate University Glee Club pleased a fair audience 25. Midnight Special, return engagement, 27 to good business. Black Crook April 8.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Al. G. Field's Minstrels pleased good house 19. The Midnight Special 24 to fair business. In Old Kentucky 13; Neil Burgess 20.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): The Brooklyn Handicap March 20 played to light business; performance very good. Herrmann the Great was greeted by a large-sized audience, and held the audience with his unusually clever sleight-of-hand work. A Country Circus 27; Corse Payton 6-11.—ITEM: State Armory was the scene of a smoker given by Tenth Separate Co. 24 and was attended by about 500. The entertainers of the evening were J. S. Burdett, Hugh J. Emmett, Daniel W. Quinn, and Collins' Orchestra.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Frank Bush in that roaring farce-comedy Girl Wanted drew one of the largest and best pleased audiences of the season 23. His support was excellent, notably that rendered by the Dillons and Sanford and Lee. Mackay Opera co. 30—week.

HUDSON.—OPERA HOUSE: Great Brooklyn Handicap March 19; good performance to poor business.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Charley's Aunt pleased a large audience March 23. Madame Sans Gene 25, Clay Clement 26.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Kennedy's Players week of 23 played to big houses and gave general satisfaction.

RONDOUT.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): Uncle Hiram March 25; good house and best of satisfaction.

OWEGO.—WILSON OPERA HOUSE (C. S. Dean, manager): Peck's Bad Boy March 26 to light business. Co. exceptionally good, the specialties being the best seen here this season. House dark 30-April 4.

TICONDEROGA.—UNION OPERA HOUSE (Frank T. Locke, manager): House dark 23-30.

WELLSVILLE.—BALDWIN'S THEATRE (C. A. Rathbone, manager): The Man in the Iron Mask played a fair business 25.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): The Aerial Quartette, assisted by Charles Williams, the boy tenor, March 26, gave the last entertainment of the L. M. C. A. course to a large audience, considering the attraction. The Private Secretary 27 gave a fair performance to a fair house.

GLOVERSVILLE.—ARKELL OPERA HOUSE (A. L. Covell, manager): Union Comedy co. gave a very satisfactory performance March 20. Trilby with Marion Guy in the title role pleased a large audience 21. Edwin Brandt as Svengali deserves special mention. Land of the Midnight Sun pleased a fair-sized audience 24. The co. is well balanced and their performance good. Harvard Male Quartette 3. Tim the Tinker, for April 1, canceled.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): William C. Andrews 25 in My Wife's Friend to big business. On Erin's Shore 6.

LYONS.—MEMORIAL HALL (John Mills, manager): The Man in the Iron Mask March 20 to light business owing to a severe storm; performance and co. good. A. M. Palmer's Trilby 27; Tompkins' Black Crook 9.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Uncle Hiram March 27. Concert by Clayton's band 8.

SARATOGA SPRINGS.—SARATOGA OPERA HOUSE (A. L. Churchill, manager): Dark week March 16-21.—TOWN HALL (J. M. Putnam and Co., managers): Professor S. A. Lee, the Hindoo hypnotist, made his first appearance here 23 to an amazed and delighted audience. This performance is mystifying and marvelous.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Frank Bush, supported by an excellent co. of comedians, in Girl Wanted March 25 gave good satisfaction to a house that was literally packed from top to bottom. John and Harry Dillon, who are Cortland boys, were presented with a beautiful floral horseshoe by their many friends here. Temple Quartette 1. London Gaiety Girls 3.—ITEM: John and Harry Dillon, of the Girl Wanted co., gave a dinner to the members of the co. at their home here 25.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): A. M. Palmer's Trilby March 28. Clifton and Middleton Repertoire co. for week of 6 at popular prices.

DANSVILLE.—HECKMAN OPERA HOUSE (E. B. Heckman, manager): House dark week of March 30.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Pendarvis, managers): Brooklyn Handicap March 21; fair performance; poor house. Coon Hollow, booked for 28, canceled. House dark until after Easter.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): The Syracuse University Glee Club gave a good concert March 26 to a large audience. Corse Payton 30-4; The Rivals, by the Amherst College Dramatic Association, for the benefit of the hospital, 8.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D Meares, manager): Dark week of March 16-21. McCarthy's Mishaps 25.

CHARLOTTE.—CHARLOTTE OPERA HOUSE (N. Gray, manager): Virginia Stewart in A Woman of War March 26.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The house was dark for week ending March 21. Owing to the illness of Corinne, the star of the Kimball Opera co., all dates between Butte and St. Paul were canceled. Louis James in Hamlet and Othello 24-25; Bowman and Young's Minstrels 29.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Rev. E. J. Conaty's lecture on "Religion and the Republic," March 17, drew a large and intelligent audience. The lecture was preceded by a short musical programme by local talent. Young's Minstrels 24; Griffith's Faust 9.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): House dark for the present.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Sousa gave one of his delightful concerts to a crowded house March 17. The March King, as he is fittingly titled, was most generous with encores, and rendered a programme of classical and popular music, assisted by Myrta French, Currie Duke, and Arthur Pryor. Pudd'nhead Wilson, with Frank Mayo and an excellent co., to only fair business 18, 19. The play is one of intense interest, and was interpreted by a cast of exceptional excellence.—PARK THEATRE (Harry E. Feicht, manager): The Defaulter 19-21 to light business. The sensational and mechanical effects were not sufficient to make the performance attractive. Watson Sisters 23-25 to S. R. O. Some of the specialties were satisfactory, but the afterpiece was wretched.—MEMORIAL HALL: Watson Sisters to a crowded house 20. The performance was not favorably received.—ITEMS: The receipts of Sousa's concert this season excelled last year's.—Manager Feicht is busy with the production of Daytonia.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Hi Henry's Minstrels March 18 gave an up-to-date minstrel performance to a good house and pleased all. Morrison's Faust (Western) 17.—ITEMS: Frank McNish and Roger Harding (the song writer), of the Hi Henry co., will double together next season and do their new sketch, Law and Fun.—During the Sherwood Concert co. here Accompanist Fay Foster injured her wrist, and Mr. Sherwood had to accompany Faust besides doing his piano solos. Alonzo Williams, the slide trombone player who has been spending the Winter here, left 22 for New York to commence his third season with the Barnum-Bailey Circus Band.—The Trip to Chinatown co. were here 21 en route to Lima, O.—Manager H. H. Williams, of the Market Square Theatre, is one of the leading workers in the Republican party, and has a State reputation.

MARION.—Y. M. C. A.: Hawaiian Band and Glee Club March 16 to a fair but well-pleased audience. The Merriken Star Entertainers 20 gave a splendid performance to a poor house. Mr. Paige on the mandolin deserves special mention. These people entertained the Elks at Social Session after the regular performance.—ITEM: Our new Grand is nearing completion, but will not be opened until next season. No manager has been appointed as yet. The house will be one of the finest in the State in every respect, and will seat nearly 1,600.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager): The Gonzalez Comic Opera co. closed a very successful three nights' engagement March 21. La Mascotte, The Princess of Trebizonde, and Chimes of Normandy were among the repertoire. Wolford, Homes and Sheridan Dramatic co. opened a three nights' engagement 26, and produced The Smugglers, Mystic Mountain, The Train Wreckers, and The Fatal Mask.—ITEMS: J. L. Raymond, in advance of Wolford, Holmes and Sheridan's attractions, was here 24 arranging for the appearance of his co.—Anna Ladene, representing Ellen Beach Yaw, was here 31.

LIMA.—FAURET OPERA HOUSE (W. A. Livermore, manager): Hoyt's A Trip to Chinatown pleased a good house March 21. Field's Darkest America gave satisfaction to a large attendance 23. The Yaw entertainment 24 ended rather abruptly after the programme had been about half completed. Miss Yaw came here under the auspices of the Lima Choral Society, and was guaranteed $400. Her manager claims this amount was not in the house and the Choral people were trying to evade their agreement. He gave them one minute to pay, and the money not forthcoming, stopped the performance. The audience was requested to call the following morning for the return of their money. The Choral Society claims Mr. Yaw violated his contract in not furnishing them with sufficient paper for advertising until too late. The matter will probably be settled in court. For Fair Virginia 25; Little Trixie 29.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): E. M. and Joseph Holland presented A Social Highwayman for the first time here to a very select and appreciative audience March 18. Mr. and Mrs. Whytal in For Fair Virginia were received by a good house and were vigorously applauded 23. The play was well rendered.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Dark 16-23. Faust 24.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter manager): Alba Heywood March 20 to small house; performance very fine. House dark 23-28.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark week 16-21. Alvin Joslin.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Al. G. Field's Darkest America March 19 to fair house; excellent performance. Little Trixie 25.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): The White Crook gave a fair variety performance to a male audience 21.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Breeton, manager): James J. Corbett in A Naval Cadet 21 to a crowded house. Corbett was encored a number of times as was also the Comedy Quartette.

URBRICHSVILLE.—CITY OPERA HOUSE (Elvan and Van Ostran, managers): Perkins D. Fisher in A Cold Day March 20 to fair business; performance gave the best of satisfaction. Mr. Fisher took the part of Jacob Blow. James A. Riley 14; Helmann 18; South Before the War 30.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Old Homestead March 18 to light business at advanced prices.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Hi Henry March 20 to a large audience. Morrison's Faust 25; Al. G. Field's Darkest America 28; Ellen Beach Yaw 30.—BLACK'S OPERA HOUSE (George Marks, treasurer): Howard Wall Comedy co. 23-28 to good business.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Thoroughbred March 23 to the smallest audience of the season; performance very poor. Two Johns 2.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Co., managers): L. J. Carter's Tornado March 19 to good house; performance first-class. Sowing the Wind 24; South Before the War 28; Clay Clement 8.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): White Crook March 19 to small audience; co. poor. Tornado 21 to fair business; splendid co. Gonzalez Opera co. 30-1; Americans Abroad 4; Sackett Porter co. week of 6.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Ellen Beach Yaw March 18 to a crowded house at advanced prices. Gloriana 21 to a small-sized audience. Play not well received. James Riley in A German Soldier 23 to a fair-sized house. Both play and co. are clever.—ITEMS: Warren Richards, the character impersonator, has been secured for the Catholic Institute benefit 7, and a large advance sale has already been made. De Haven Comedy co. 30-5.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): No attraction 17-24.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): W. and J. College Glee Club, under the auspices of the S. A. C., 20 to a large and fashionable audience. Yale's Twelve Temptations 25.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): Fall of Atlanta March 19-20, by home talent, to fair attendance. Kittie Rhoades 23-28 to S. R. O., and general satisfaction. Al. G. Field 8. Blind Boone 10.—ITEM: Manager Kaufman has resigned as manager of the house.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): House dark March 18-25; Merriken's Star Entertainers 23.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): O'Hooligan's Masquerade March 19 to deservedly small house. Charles L. Davis as Alvin Joslin 26.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): The White Crook co. March 21; business fair. Ellen Beach Yaw 27; Morrison's Faust 4.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebraugh and Sowersby, managers): Rice's Surprise Party in 1492 March 30. Morrison's Faust 31.—MUSIC HALL (J. H. Miller, manager): Howard Wall's Comedy co. opened 23 for a week at popular prices; business fair.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Gloriana March 20 to light business. James Hervey Ward 23 in dramatic readings (local) to packed house. Professor Dodson, assisted by local talent, in Miles Standish 24 to good business. Robert McIntyre 25; The South Before the War 26; Leopold Godowsky, pianist, 1.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): House dark March 16-26; Sowing the Wind 26; William Barry in Rising Generation 13; Herrmann the Great 15; The Turkish Bath 22.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Lost in New York March 25; Gonzalez Opera co. 25-28; Sweet Lavender 3; Herrmann 18.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Frost and Fanshawe Comedy co. closed a three nights' engagement March 18 to fair business. Performances only fair. The Gonzalez Comic Opera co. opened a three nights' engagement 23 to good business, presenting Giroflé-Girofla in a creditable manner. The Princess of Trebizonde 24.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): The Sowing the Wind co. March 21 pleased a fair-sized audience. The DeHaven Comedy co., return date, 23 in A Barrel of Money to a full house.—ITEM: Walter Tarr, scenic artist, returned home 21 from the West on the sick list.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Cool's Stock co. opened a week's engagement March 23, playing to S. R. O. Performance very good.—ITEM: Fred D. Fowler, formerly in advance of Cool's big stock co., has assumed the management of the co.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): James J. Corbett in A Naval Cadet March 20 to big business. For Fair Virginia 25; Al. G. Field's Darkest America 28; Ellen Beach Yaw 30.—BLACK'S OPERA HOUSE (George Marks, treasurer): Howard Wall Comedy co. 23-28 to good business.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): O'Hooligan's Masquerade March 18 to poor attendance. Co. weak. Charles L. Davis in Alvin Joslin 27; Morrison's Faust 4; Kitty Rhodes week of 6; Old Homestead 27; Turkish Bath May 5.—ITEM: Charles L. Davis will close during Holy Week, and open again at Chillicothe 6.

ST. MARYS.—GRAND OPERA HOUSE (J. L. Smith, manager): Robert Downing in Gladiator March 12 to large and fashionable audience. Side Tracked 19 gave satisfaction to crowded house. L. J. Carter's Tornado co. 23 pleased a large audience. Al. G. Field's Minstrels 26; James J. Reilly in The Broom-Maker 1; Sowing the Wind 9.

MASSILLON.—BUCHER'S OPERA HOUSE (M. Bar, manager): Horace Vinton co. March 23-29 opened with La Belle Russe to a good house, and gave general satisfaction.—ARMORY HALL (Haverstick and Kramer, managers): South Before the War 27; L. B. Cool's stock co. 2-4.

CANTON.—THE GRAND (L. B. Cool, manager): Ellen Beach Yaw packed the house March 23. South Before the War 25 to good business.

LOGAN.—REMPEL'S OPERA HOUSE (S. F. A. Koppe, manager): House dark March 23-24.

DEFIANCE.—CITIZEN'S OPERA HOUSE (T. T. Mahony, manager): Trilby March 25 to fair audience; good satisfaction.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): The Kittie Rhoades Comedy co. closed a week's engagement March 21, having played to poor business. O'Hooligan's Masquerade 25 to good house; well-pleased audience.

ZANESVILLE.—OPERA HOUSE (C. D. Schultz, manager): Robert Downing March 19; business fair. For Fair Virginia to the capacity of the house 26; 1492, 31; Ward and Vokes 3.

OREGON.

PORTLAND.—MARQUAM GRAND (Cal Heilig, manager): Dark March 16-22.—CORDRAY'S NEW THEATRE (John F. Cordray, manager): Gracie Plaisted Comedy co. in Fanchon 15-18 and The Gutta Percha Girl 19-21 did fair business.—PARK THEATRE (George L. Baker, manager): Thomas S. Stewart's U and I comic co. of players, with James F. Post leading, 23-25, did a fine one-night's business 23; but on account of the co. throughout being extremely mediocre, fair business only 24, 25. Eugene O'Rourke, in Mark Price's comedy-drama, The Wicklow Postman, under the management of W. F. Crossley, played to two full houses 28, 29. The play possessed a deal of merit, and an excellent co. presented it.—ITEMS: W. W. Freeman, manager of A Railroad Ticket co., which will play a week at Cordray's 29, arrived here 21. It is probable that Leopold Godowsky, the Russian-Poland pianist, will give a recital here in April.—Arthur F. Warde, manager for Frederick Warde co., which will be at the Marquam 23-28, arrived here 19. He reports business exceptionally well all along the line. As Frederick Warde is a deal of a favorite here, his week's run will indubitably be very profitable.—John L. Sullivan, who is traveling with The Wicklow Postman co., said, concerning his future movements: "I have been going about the country some sixteen years. I am getting tired of traveling, and the discomforts attending it. This will positively be my last season on the road. I no longer have any ambition to branch out as an actor. I am now anxious to settle down somewhere in the East quietly, and take the rest of my life easy."

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markey and Co., managers): Alabama to fair business March 20. The play was given with good effect by a well-balanced co. A Green Goods Man 21, afternoon and evening, to good houses. A number of specialties were introduced that pleased the audience. The Great Diamond Robbery 23, 24. Good audiences attended this melodrama, which was most vigorously enacted by a strong co. Such an aggregation of talent has rarely been seen in this city in any kind of play, and their work was deservedly applauded. Sousa's peerless band, with its inimitable leader, Sousa, was greeted with a very large house 25, and repeated the success of previous visits. This attraction is managed by Jones and Stackpole, newspaper men of this city, with successful results.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): Princess Bonnie drew one of the largest and most fashionable audiences of the season at advanced prices March 19, giving a most acceptable performance. The clever work of Jennie Goldthwaite as Kitty Clover is particularly worthy of mention. Sowing the Wind renewed the good impression made on their visit earlier in the season, giving a most finished performance to only fair business 20.—ITEMS: Marshall Stedman, of the Sowing the Wind co., was the guest of friends here 20.—Professor Simmons, of the Opera House orchestra, has composed a new march entitled "New Castle Theatre March." It is dedicated to Local Manager S. S. Vail.—The refusal of the Fountain Inn of this place to give accommodation to some of the leading people of the Princess Bonnie co. simply because they were "show people," was the cause of a great deal of indignation among both co. and management. This discrimination is unjust to say the least, and the members of the profession will always find the other hotels ready to accommodate them with the best they have.

JOHNSTOWN.—JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Sowing the Wind made its first appearance here March 19 to only moderate business, and a better satisfied audience never left this house. If they should come here again they will certainly play to S. R. O. Yale's Greater Twelve Temptations proved to be a record breaker 24. The production was elaborately given by a large and handsomely costumed co., and the immense audience was delighted. The specialties introduced were catchy and up-to-date.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): The Louis Comedy co. at popular prices 16-21 did not prove to be drawing cards at this house.—EDEN MUSEE (H. B. Cohen, manager): This popular house played to the largest business 16-21 since its opening.—ITEMS: Messrs. Fitch and Stalkhouse, of the Eden Musee, left 25 for Geneva, O., to join Main's Circus.—Dave Grove, the lightning drum major drill artist of this city, will leave in a few days to join Forepaugh's Circus.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): John F. Fields' Drawing Cards attracted a large house and gave a good performance March 21. Minnie Seward in Life for a Life, The Convict's Daughter, Beyond the Rockies, Home, Sweet Home, Capital Against Labor and That Boy Dave week of 25. The performances were well received.—ACADEMY OF MUSIC (John D. Mishler, manager): The Dazzler was much enjoyed 19. The specialties were all good. Thomas E. Shea gave good performances of The Man-o'-War's Man, Escaped from Sing Sing, Snares of New York, Dr. Jekyll and Mr. Hyde, and The Fire Patrol week of 23.—BIJOU THEATRE (Charles Gilder, manager): The London Folly and Burlesque co. week of 23.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Fields' and Hanson's Drawing Cards drew but a light house March 19. Hanlon's Fantasma attracted three crowded houses 20, 21 and gave great satisfaction. Digby Bell in The Midnight Bell drew a good-sized audience 23, but the attraction hardly came up to expectations. New York Stars Vaudeville co. 27. Holy week dark. Wright and Huntington Stock co. 6-11; The Bostonians 7.—ITEMS: Charles Meyers, of The Midnight Bell co., late of the Pauline Hall Opera co., who was leading comedian of the Robinson Opera co. which played at the Conestoga Park last Summer, received an ovation.—A number of the members of The Midnight Bell co. were entertained by the local lodge of Elks after the performance.—Jerry Diehl, of this city, has joined the Ringling Brothers' Circus.—George W. Goodheart, of this city, joins Buffalo Bill's Wild West in Philadelphia April 1.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Gloriana March 24 to good business. Co. all that could be desired.

JEANNETTE.—OPERA HOUSE (Charles De Vaux, manager): Jr. O. U. A. M. Band Concert March 21 to a large audience. Lewis Comedy co. gave poor performances to fair houses 22-24.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Tony Farrell in Garry Owen March 21 to a good-sized and very well pleased audience. The performance was one of the finest of the season.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): A Thoroughbred March 30.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Professor Day, the hypnotist, March 19-21 to fair business. House dark 22-27. A Thoroughbred 28.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): Sousa's Band gave excellent satisfaction to S. R. O. March 26 at advanced prices.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): The Tanquay Comedy co. opened week of March 23 to small houses. Worthy of better support. House dark week of 30.

REYNOLDSVILLE.—REYNOLD'S OPERA HOUSE (A. Reynolds, manager): Gorton's Minstrels March 25 to good business, performance giving general satisfaction.

MERCER.—ORR OPERA HOUSE (J. L. McFate, manager): House dark the past week. A Cold Day March 24; James A. Reilly 26.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): House dark since March 14. The White Venus, booked for 26, failed to appear. Perkins D. Fisher's A Cold Day co. 5.—ITEM: Manager Kitcher recently returned from Nebraska, where he spent several weeks settling up the estate of a wealthy uncle, of which he is one of the heirs.

WILKESBARRE.—ACADEMY OF MUSIC (M. C. Burgunder, manager): Chas. Clement March 16; good house; performance excellent. Thomas Q. Seabrooke in The Speculator 17; fair business. Play and co. well received and gave abundant satisfaction.—MUSIC HALL (W. C. Mack, manager): A special St. Patrick's week production of Kathleen Mavourneen tested the capacity of the house at every performance. The favorite old play was admirably staged by Manager Mack, and the work of the entire co. was excellent. J. P. Gateley as Father O'Cassidy made a dignified and picturesque priest, and the David O'Connor of W. J. Gross was a highly effective character study. Ida Lewis played the title-role with piquancy and humor. Special Delivery, due 19-21, failed to put in an appearance.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Clement Bainbridge and a well-balanced co. gave a good presentation of Alabama 21 to good business. Mr. and Mrs. Robert Wayne opened a week's engagement 23 with From Sire to Son to S. R. O. Carrie Louis 5-11.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Fields and Hanson 20 to medium business. The co. has few good people and the performance was not up to the average.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House dark March 23-28. The Tornado 6.

NANTICOKE.—BROADWAY OPERA HOUSE (James Klechner, manager): Daniel A. Kelly in Outcasts of a Great City pleased a large house March 24. Henderson's Comedy co. 30-4.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Princess Bonnie March 17 pleased a crowded house. William Barry 24; Fields' Minstrels 28; Trilby 7.

BROWNSVILLE.—RICHIE THEATRE (L. C. Richie, manager): Princess Bonnie to big business at advanced prices March 21.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Grimes' Cellar Door March 17 to good business; everybody pleased. Fisher's Comedians 27; Gorton's Minstrels 28.—ITEM: Annie Winter, booked for 20, 21, failed to appear.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Madge Tucker in Dangers of a Great City, The Little Scout, The Two Orphans and The Train Wreckers March 19-21; good business and performances. The co. play a return date 6-11. The Country Circus 23 gave a fine performance to a fair house. Sousa's Band matinee 27. Manager MacDougall canceled Princess Bonnie 28.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Carrie Louis March 16-21 in repertoire drew good business at popular prices. A theatre party numbering over 200 from the lower end of the county attended the performance of The Two Orphans 17. Miss Louis tendered the York *Daily* staff and the stage hands a neat lunch. They reciprocated by presenting her with two large bouquets of flowers. Leland T. Powers 25; The

Confederate Spy (local talent) 26; Robert Downing 27; Flora Staniford in repertoire week of 6; Darkest Russia 13.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Clay Clement March 19 to a small house on account of the inclement weather. Excellent performance. The Country Circus 21 to a S. R. O. house. Good performance.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Alabama March 12 gave a first-class performance to a big house at advanced prices. Princess Bonnie 27; house sold in advance. The Tornado 11.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Ellen Beach Yaw pleased a large audience March 18. Clifton and Middleton Repertoire co. to fair business 23-28.

MT. PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): James Reilly in The Broommaker played to a fair house March 18. Martell's South Before the War 19 to the largest business of the season. Lafayette College Glee and Banjo Clubs 25; Henry Watterson 28.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Oliver Byron in The Ups and Downs of Life March 18; good performance; fair-sized audience. Fisher's Cold Day co. 21 to fair business. South Before the War 23; good business and good satisfaction. James Reilly in A German Soldier 28.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Leland F. Powers, impersonator, March 27; Tolby 7.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Vohe manager): Princess Bonnie March 20 at advanced prices; owing to the heaviest fall of snow of the season the turn-out was not up to expectations. Southers-Price co. in repertoire opened for week 23 to fair business. Co. very good. Thoroughbred 6.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): Oliver Byron March 19 entertained a medium house. The Burglar 21 to fair business. Sowing the Wind 23 delighted a large audience. South Before the War 24 to a fair house.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): James B. Mackie in Grimes' Cellar Door March 20 to a fair sized and pleased audience. Peck's Bad Boy 21 to a good-sized and enthusiastic audience. Maude Hillman 23-28 to good business and appreciative audiences at popular prices.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Thomas Shea closed a week's engagement March 21. The Man-o'-War's Man, Escaped from Sing Sing, Snares of New York, Slaves of Sin, Dr. Jekyll and Mr. Hyde, and The Fire Patrol were all presented in good style. Mr. Shea is a favorite here, and full houses greeted him during the engagement.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Mackay Opera co. in repertoire March 23-28 to large business and the best of satisfaction. O'Hooligan's Masquerade 31.==ITEM: On Erin's Shore, booked for 21, canceled.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): The Two Escutcheons March 18, 19 to good business. The Country Circus 21, matinee and evening, to good business. Peck's Bad Boy, 24, 25, with matinee all to fair business.==ACADEMY OF MUSIC (M. H. Burgunder, manager): The Wright Huntington Stock co. 23, 24 in Mr. Ilus and All the Comforts of Home to good business.==DAVIS' THEATRE (George E. Davis, manager): Daniel V. Kelly 19-21 in The Shadow Detective to good business. The Ideals in The Black Flag 23-25 to good business.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): Princess Bonnie to S. R. O. March 23, performance good. Jefferson Glee Club 26.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): The Lachelle-Renard Stock co. finished a week in repertoire March 26. Alabama 27; James B. Mackie 28; A Bowery Girl 31.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): South Before the War March 20 to S. R. O.; satisfactory performance. Howard Wall's Comedy co. 24-25 failed to appear.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Oliver Byron in Ups and Downs of Life pleased a good house March 20. James A. Reilly in A German Soldier to good business 21. Charles H. Yale's Greater Twelve Temptations pleased a packed house 25. The New York Stars amused a full house 26.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Alabama March 24 delighted a large and fashionable audience. Grimes' Cellar Door 26.

LANSFORD.—OPERA HOUSE (J. B. Breslin, manager): Home talent March 17; good performance to good business. A Modern Heroine co. 6-11.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Slaves of Gold March 23, 24 to a good house.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Alabama March 25; excellent production to a large audience at advanced prices.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Country Circus March 20; satisfactory performance to a large audience. Grimes' Cellar Door 23 to light business. Sousa's Band 26.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): John A. Himmelein's Ideals March 16-21 gave eight performances to S. R. O. Excellent satisfaction. Perkins D. Fisher 1 in A Cold Day.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): Princess Bonnie played to the largest audience of the season at double prices March 24. Receipts, $506.50. The Prodigal Father 6; Golden Crook 10.

BELLEFONTE.—GORMAN'S OPERA HOUSE (Al Gorman, manager): Princess Bonnie, by the D. W. Truss co., to excellent business at high prices. Audience very much pleased, Jennie Goldthwaite being the favorite.

CAMBRIDGEBORO.—SAYLES' OPERA HOUSE (H. B. Wilber, manager): Thoroughbred March 31 to a large advance audience.==ITEM: Advance Agent George D. Louden will return here as soon as the season is over and bring with him ten people (a stock co.) with which he will amuse the mineral drinkers the coming Summer.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Sousa's Band March 28.==ITEM: Frank Henneway, late of the Andy Lewis (pirate) co., was here 25, having stopped in Bethlehem on his way to New Jersey, whither he goes to Red Bank to coach home talent for several local benefit performances. Mr. Henneway severed his connection with the pirates at Johnstown.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Alabama was admirably presented by a capable co. to a good house March 24. James Mackie in Grimes' Cellar Door gave a tiresome performance to a fair house 25. The play has the same old jokes, songs and side-play that it has had for the past six years.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Gorton's Minstrels March 26; house packed to the ceiling; performance excellent. House dark balance of month.==ITEM: The street parade of Gorton's Minstrels was out of sight and their music very fine. The co. travel in their own special car, and left a lasting impression on our people.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): Drummer Boy of Shiloh, by home talent, March 21 to S. R. O. Noss Jollity co. 30.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Fisher's Cold Day co. 2 for benefit of the ushers.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): In Old Kentucky attracted a large audience March 23. It is played by a capable co. and received a very favorable verdict. House dark 30-4.

FRANKFORD.—MUSIC HALL (Frank Beresford, manager): A Green Goods Man March 20 gave a good performance, introducing several new specialties to a large and appreciative audience. A Friend of Carlotta's 27, 28. Prodigal Father 31. Ten Thousand Miles Away 4.==ITEM: Frank Beresford, the Music Hall's hustling manager, was for ten years manager of Jacobs' Theatre, Chicago.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Rube Stacey March 24 to a deservedly small audience. Devil's Auction 31.

WESTERLY.—ELLIVEN'S OPERA HOUSE (C. F. Elliven, manager): Gus Bothner's A Bunch of Keys co. gave good satisfaction to a large-sized audience March 26. Temple Quartette 7.==ITEM: D. H. Wheeler, ahead of The Dazzler, was in town 26.

SOUTH CAROLINA.

COLUMBIA OPERA HOUSE (Eugene Cramer, manager): M. B. Curtis as Sam'l of Posen March 21 to small house.

TENNESSEE.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): Dark March 16-25. Primrose and West's Minstrels 26. House dark 27-29. Francis Wilson Opera co. 30-April 1.==GRAND OPERA HOUSE (Curry and Boyle, managers): Fire Patrol 14, 19; fair houses. Dr. W. R. Price 19-25; good houses. Fast Mail canceled dates 27, 28.==ITEMS: Manager Boyle has returned from New Orleans, where he has been on business.—Thomas Q. Seabrooke in The Speculator will be here 2.

MEMPHIS.—GRAND OPERA HOUSE: Ada Rehan and Daly's co. drew crowded houses in The Taming of the Shrew and School for Scandal 13, 14. Punch Robertson underlined.==LYCEUM THEATRE (John Mahoney, manager): Wang, with Albert Hart in the title role, delighted large audiences 13, 14. Primrose and West's Minstrels coming.

MURFREESBORO.—MASON'S OPERA HOUSE (J. D. Fletcher, manager): House dark 16-21. The Fast Mail 28.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Wang was presented matinee and night 19 to full houses. Albert Hart appeared in the title role and balance of support was fair. Alfred Taylor and ex-Governor Bob Taylor delivered their excellent lecture on "Yankee Doodle and Dixie" to S. R. O. 20.

EL PASO.—MYARS OPERA HOUSE (A. B. McKie, manager): House dark week ending 21.==CHOPIN MUSIC HALL (Lotch and Dewy, manager): Simpson's Players to small houses the entire week.==ITEM: Cook and Welthy's Black Crook co. canceled 23, 24. Manager McKee has commenced suit against them for $200 damages. Harry Samm, manager of Simpson's Players, was called to Los Angeles recently by the death of his father.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): Lillian Lewis in Credit Lorraine 16 to a fair audience. Miss Lewis was simply grand in the rendition of her part, and was ably supported by the co. Bob and Alf Taylor in Yankee Doodle and Dixie 18 to a packed house. Receipts $400. The Private Secretary 21 to a small house; capable co. The Black Crook 28.

WACO.—THE GRAND (Sid H. Weis, manager): Otto Krause co. repertoire 16 for one week, at popular prices to good business; performances were creditably rendered and audience highly pleased. Professor Gentry's Dog and Pony Show 16, 18 and matinee, to good business. The best show of its kind ever seen here.==ITEM: Dave A. Weis, manager of The Grand, at Galveston, and brother of local Manager Sid H. Weis, is spending a few days in this city, and reports good business at his house this season. He contemplates in the near future to secure more houses in this State. C. A. McGinnes, formerly of Stockwell's co, is press agent of Gentry's Dog and Pony Show.

ROCKDALE.—TRACY OPERA HOUSE: Heywood Celebrities 19 to a packed house. Lottie Walters made a hit.

BOWIE.—GRAND OPERA HOUSE (T. H. Wearn, manager): Ruby La Fayette and dramatic co 19-21 to fair houses only. They remained over to give benefit entertainment 23 for cemetery.

DALLAS.—OPERA HOUSE (George Anzey, manager): Edwin Ferry 16-18 to very good business; performance very creditable. Alf and Bob Taylor delighted a large audience in "Yankee Doodle and Dixie" 19. Wang co. to big business 20, 21; co. good, and chorus above average.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): House dark 16-21.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Fioraine Hollis in The Tigress 21 to small business. The cast, with two exceptions, was decidedly amateurish. House dark next week.==MCDOUGALL OPERA HOUSE: Albert Taylor in The Siege of Alamo 25. Professor Gentry's trained animals 26, 27.

BRYAN.—GRAND OPERA HOUSE (J. E. Sheker, manager): Deals Concert co. 16 to deservedly poor business. Lillian Lewis 18 in Credit Lorraine to a large and appreciative audience. Edwin Ferry and co. in O, He Io, 26. Bob and Alf Taylor 28.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Black Crook 20, 21 to poor business. The Derby Mascot was billed for 19, but did not appear. The Private Secretary 23; Wang 24; Taylor Brothers 25.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Effie Elisler in As You Like It 16 to only fair business. The Private Secretary 18 to good business.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): The Spooner Dramatic co. played to crowded houses during the week of 22 in repertoire at popular prices. Co. will remain throughout week of 28.

LOCKHART.—OPERA HOUSE (Sam Lissner, manager): House dark at present.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Della Fox in The Little Trooper drew a magnificent house 10; everybody much pleased. Black Crook 19 to fair house. Lillian Lewis gave Credit Lorraine 21 to satisfactory business.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): House dark 16-21.==ITEM: Clifford's Minstrels, booked for 20, failed to arrive.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): House dark 15-21.

MARSHALL.—MARSHALL OPERA HOUSE: Thomas Keene 17 to large house. Wang Opera co. 18 to big business. Lillian Lewis 31.

GAINESVILLE.—THE GALLIA (Paul Gallia, manager): Edwin Travers in The Private Secretary 16 to a fair sized house; entire satisfaction.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Dark week of March 16. Coming: Katie Putnam and Tavary Grand Opera co.==GRAND OPERA HOUSE (J. B. Rogers, manager): East Lynne week of 16 to good business. Helen Henry, being suddenly called home owing to the serious illness of her mother, her place was at once filled by Julia Dean.==LYCEUM THEATRE (Maltese and Pyper, managers): Streets of New York week of 16 to improved business, gallery packed. Emily Lytton was out of the cast, her place being filled by Harriet Vernon. The Chicago Ladies' Quartette gave two concerts 16, 17 at the Congregational Church, under the auspices of the Orpheus Club. Bad weather. Business light. The ladies give a very delightful entertainment.==ITEM: Wallace Monroe and Harry Corson Clarke are busy rehearsing their society circus which is to be given in Continental Hall in the near future.—Hugh Ward joins the stock co. at Morosco's, San Francisco, week of 30. A complimentary benefit will be tendered him before his departure.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The only attraction during the week was the performance given by the Ogden Female Minstrels. It was a benefit performance for the Chamber of Commerce and was a magnificent success. Katie Putnam in The Lime Kiln 23.==ITEM: Manager Clark is fitting up the dressing-rooms of the Opera House to accommodate the Tavary Opera co. which plays here 25.

VERMONT.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, lessee and manager): The Old Homestead March 21 to S. R. O.; receipts $700; co. first-class in every respect and every one satisfied. Downie in Dixie 26; Tony Farrell 8.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Gilhooly's Abroad 6. Tuxedo 21.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Stetson's U. T. C. co. March 21. Over two thousand people attended the two performances. Down in Dixie 27. Old Homestead 3. The Gormans 9. Joe Jefferson 13.

BRATTLEBORO.—AUDITORIUM: House dark this week. Old Homestead 31.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (A. P. Duesberry, manager): Edward Harrigan and a very capable co. to only average business in Old Lavender 19. Thomas Seabrooke and co. to a large and delighted audience in The Speculator 23.

PETERSBURG.—ACADEMY OF MUSIC: House dark 21-28.

DANVILLE.—ACADEMY OF MUSIC (Orrin A. Neal, manager): McCarthy's Mishaps 24 gave a satisfactory performance to a fairly remunerative business. A Woman of War 27.

WASHINGTON.

SEATTLE.—SEATTLE THEATRE (P. B. Hyner, manager): Marie Tavary Grand Opera co. March 17, 18 and matinee, presented their repertoire in a very satisfactory way and was well received here.==ITEM: The auditorium department of the Third Avenue Theatre (formerly Cordray's) has reopened with the Georgia Jubilee Singers.

ELLENSBURG.—LLOYD'S OPERA HOUSE (C. E. Finberg, manager): Murray and Mack in Finnigan's Ball to good business.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. E. Whitmore, manager): House dark March 14-21. Murray and Mack 25. Chase Stock co. 26-2.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): Finnigan's Ball March 20 with Murray and Mack at the front, gave the biggest farce comedy seen here this season.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Murray and Mack in Finnigan's Ball March 16, 17 to fair attendance. The Marie Tavary Grand Opera co. filled the house 20, 21 in Cavalleria Rusticana and Il Trovatore. Carmen presented at the Saturday matinee was well attended.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): O'Hooligan's Masquerade March 23 to fair business. Thomas Q. Seabrooke 27; Sidetracked 9. Al. G. Field's Minstrels 10.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): House dark March 18-26.

WHEELING.—OPERA HOUSE (F. Riester, manager): Robert Downing drew only a fair house March 23 with The Gladiator. 1492 1; Al. G. Field 6; Clay Clement 7.==GRAND OPERA HOUSE (Charles A. Feimler, manager): Mrs. General Tom Thumb and her co. March 19-21 to very good business and pleased. New York Stars 23-25, to packed house. Reilly and Wood, 2-4; Cool Stock co. 6-11.

FAIRMONT.—OPERA HOUSE (M. D. Christie, manager): Crown of Fame March 20. Schubert Symphony Club 21. Crown of Fame 23 (return engagement). Noss Family 25. McFling 5.

SISTERSVILLE.—BIJOU OPERA HOUSE (G. B. Thomson, manager): Robert Downing in The Gladiator to big house; performance excellent. Schubert Quartette 24 to a small audience. A Green Goods Man 25 to a large crowd; performance poor. O'Hooligan's Masquerade 28; Reilly and Woods 30.

WISCONSIN.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Kellar mystified a fair-sized audience 17. In Old Kentucky pleased a packed house 20. The Flints, hypnotists, opened a week's engagement 23 to S. R. O. They are old favorites here and never fail to draw large houses.==ITEMS: Mr. Strasilipka has been re-engaged for a term of three years as manager of the theatre.—Kellar's last appearance in this city was with the Davenport Brothers at the Brick Pomeroy Hall thirty years ago.—Those who attended his entertainment 17 trust that he will not wait so long again before visiting us.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Alexander Salvini in Hamlet 18 drew a large audience. The piece was beautifully staged and the star awarded numerous curtain-calls. The Flints hypnotists, 19-21 drew good houses and amazed and amused their patrons. Louis James 28.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, manager): Milwaukee Academy co. in Rip Van Winkle and a clever co. of specialists pleased a large audience 18. 8 Bells 23, 24; Girl I Left Behind Me 29.==LAKESIDE AUDITORIUM (E. R. Harding, manager): Frankie Jones and a fair co. in Old Madrid to a large business 19. The musical numbers were fine. McCabe and Young's co. in the musical burlesque of Black Trilby to a large and apparently pleased audience 22 at popular prices.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): 8 Bells 18; fair-sized audience. In Old Kentucky 27. Columbia Opera co. 30 for week.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The American Stock co. played a week's engagement commencing 16, presenting Colonel Sellers, The Man from Indiana, Under the Gaslight, Toby the Wizard, A Parisian Romance, Out at Sea and Pavements of Paris. The co. did a fair business and gave good satisfaction. House dark this week.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): In Old Kentucky 18 to a good house; first class performance. Laura Burke as Madge made a big hit. Kellar played to a small house 19; good performance. Marie Wainwright in Daughter of Eve to a fair house 24; good satisfaction.==ITEM: Frederick Bancroft, the magician, is spending a few weeks in the city before starting out on his next season. Mr. and Mrs. Kellar were the guests of Mr. Bancroft while in the city.—Manager Burlingame of the Grand has been very ill for the past two weeks with the grip.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): House dark 23-28.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Dark 28-April 4.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): 8 Bells co. 21 gave a very satisfactory performance to a good house.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): In Old Madrid 18 to small house.

BARABOO.—THE GRANDE (Butler and Shults, managers): House dark 21-28.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Camille D'Arville opened 19 in Madeline or the Magic Kiss to a good-sized house. The opera without possessing great merit in either plot or music was very well presented. Miss D'Arville was in fine voice, and received many encores. Mr. Ravenscraft, Henry Shanley, W. T. Sherwood, the Hollins Sisters, and Alice Gaillard gave excellent support. An Artist's Model 24.==PRINCESS THEATRE (O. B. Sheppard, manager): Hanlon's Superba 20-4.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Sidewalks of New York 23-28; good business. John Kernell 30-4.==MASSEY MUSIC HALL (I. E. Suckling, manager): The Scottish Concert was a success 20. The artists who contributed were Beverley Robinson, Miss Alexander, Mr. Salmond, and Mr. Arlidge. The Philharmonic Society concert 23 proved a most gratifying success. Every seat in the house was sold at advanced prices, Albani appearing here for the first time in oratorio, presenting Handel's Messiah. Madame Albani sang "Rejoice Greatly" and "I Know that My Redeemer Liveth," and received an ovation. Madame Van der Veer Green, Norman Salmond and Harold Jarvis gave able assistance.==CRYSTAL THEATRE (Frank Lewis, manager): Katanka Gessler, the three-headed songstress, is attracting immense crowds. The others in the curio hall are John Routh and Old Rube, a monster python. The theatre presents a good bill and includes Morton and Mack, the Tanakos, Burton and Delforest, Will Nankervich, and F. J. Stanton.

MONTREAL.—OUR[illegible] THEATRE (Sparrow and Jacobs, managers): Victoria Wood gave a minstrel entertainment 19-21 which was well patronized. Dark 24-28. Stowe's U. T. C. 30-4.==MONUMENT NATIONAL (Frank Murphy, manager): Palmer Cox's Brownies played to big business. Special trains were run to the city from Granby, Mr. Cox's native town.==THEATRE ROYAL (Sparrow and Jacobs, managers): John Kernell in The Irish Alderman opened to good business 23. Mr. Kernell's characterization of M'Sweeney is very amusing. He is supported by an excellent co. On the Mississippi 30-4.==THEATRE FRANCAIS (W. F. Phillips, manager): Lost in London was presented to a big audience 23 by the stock co. W. S. Hartford scored another hit as Job Armroyd. Beryl Hope gave a sympathetic performance of Nell, and Camille D'Arville was a good Tiny Dreggethorpe. The play was prettily staged. The specialty actors are up to the usual standard. The Harbecks, high wire and contortion act are the principal features. Two Orphans 30-4.==ITEMS: The Montreal branch of the T. M. A. Lodge 44 will give their first annual benefit in the Queen's Theatre 16. Members from the various companies playing in the city and a number of local people will take part. Next Sunday there will be over seventy-five members of Messrs. Davis and Keogh's cos. in this city, The Irish Alderman, co. which closes 28. On the Mississippi, which opens 30, and Down in Dixie which lays off here during Holy week. Manager Frank Murphy has booked Hanlon's Superba at the Monument National 6-11.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Stowe's U. T. C. co. turned hundreds away 21 and gave a very good performance. Beverley Robinson Concert co. 26.==GRANT'S CONCERT HALL (Grant Brothers, managers): Josie Mills co. 23-28 playing Master and Man. The Black Flag and Shadows of a Home at popular prices to good business.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Albani Concert co. 21; excellent performance; large and fashionable audience at advanced prices. Harry Lindley co. opened up a week's engagement 24-28; good business at popular prices. Hoodo Across the Sea 30, 31. Ward and Vokes 3. Hanlon's Superba 6-8.==STAR THEATRE (Bosco and Dovey, proprietors): Vaudeville 23-28; good business.==ITEM: The Fanny Rice Opera co., billed to appear at the Grand 21, was snow bound at London and the performance was canceled.

BRANTFORD.—STRATFORD'S OPERA HOUSE (W. G. Kilmaster, manager): Lincoln J. Carter's Fast Mail March 21; Maurice Freeman in Hands Across the Sea 24, 25; large and appreciative audiences. James Olney left this co. 28, and Mr. Hall, late of Master and Man co., took his place. Ellen Mortimer has replaced C. Blanche Rice in the part of Lucy and proved a capable actress. Mr. Freeman is busily engaged on his new play which he produces next season. Carrie Russell Voltaire Opera co. 6; Al. G. Field's Darkest America 10; local concert 14.==ITEM: Manager W. G. Kilmaster left 25 for New York on a wedding tour.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): Fast Mail March 20, canceled owing to snow storm. William C. Andrews in My Wife's Friend, return engagement, 22; full house.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): A. R. Wilber's co. in repertoire 16-21; good business. Bowman and Young's Minstrels 27, 28.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): W. C. Andrews' co. in A Wife's Friend March 18; good co.; fair business. Fast Mail 25.==ITEM: A benefit is talked of for Manager Rispin on May 2.

STRATFORD.—OPERA HOUSE (Charles Ellis, manager): The Lila Cameron co. in repertoire to small business week of 16. It is one of the strongest repertoire co's seen in this city for years. The performances gave the best of satisfaction.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): William C. Andrews in My Wife's Friend played a return engagement 20 to light business. Local amateurs gave a first-class production of Master and Man 17 in honor of St. Patrick to a crowded house. The play was well staged, and the parts well taken. T. H. Wallace, head usher of the Duncombe House, made a hit in the comedy part of Tom Brady.==NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark.==ITEM: The No thern Fast Mail co., which played here 21, was snow bound at Stratford, Ont., last week for forty-eight hours.

VANCOUVER.—OPERA HOUSE (O. C. Evan-Thomas, manager): The Tavary Grand Opera co. delighted good houses 19-21. Murray and Mack in Finnigan's Ball under ined.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadlar, manager): Fast Mail 19; fair house; performance only fair. Harvard Quartette, under the auspices of Y. M. C. A. 7. Hands Across the Sea, return date, 9.==ITEM: The Fast Mail co. were snow bound here for two days and were obliged to cancel their engagement at Guelph and Brantford.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Dark March 14-27. Hands Across the Sea 28; Harry Lindley 31-3; Carrie Russell Opera co. 4; Al. G. Field's Minstrels 9.

BELLEVILLE.—CARMAN OPERA HOUSE (Power Brothers, managers): Madame Albani March 24; very large and fashionable audience; receipts about $1,600. Hands Across the Sea, return date, 6.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Josie Mills co. in Master and Man 21 to a fair house; the co. is not up to the average. House dark 23-28.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Band concert by the Fourteenth Battalion Band 23, 24 to crowded houses; first-class performances.

[*Received too late for classification.*]

SAN FRANCISCO.

Dave Henderson has again descended upon the town with his ever pleasing Sinbad and his opening was as great a success as the Columbia Theatre has seen since Frawley left. The scenery and costumes are still as bright as ever and do not show in the least the effects of having been put away for a few seasons in Henderson's big West-side storehouse in Chicago.

The Milk White Flag runs to a big business in its third week at the Baldwin and there has been no reason to complain on part of the management.

On Sunday afternoon E. J. Buckley the veteran professional was tendered a monster benefit at the Baldwin in which all the lights at present in the town appeared and gladdened his heart to the extent of about twelve hundred large American cartwheels.

Captain Impudence runs its course to good business at the California and at Morosco's The Irish Statesman with Carroll Johnson in the leading role opened to a crowded house.

Stage Manager Louis Imhaus, of Morosco's, will produce one of his own pieces, The Red Pocket Book, next week. It is an adaptation from the French.

Said Pasha holds its own at the Tivoli in all its Oriental splendor, with Fanny Lilliard as Alti. Tuesday evening the San Francisco Yacht Club turns out in full force.

The Orpheum's programme is one of the best that has ever been produced in variety here, Segommer, the ventriloquist, being the principal feature.

The Bailey continuous performance, with Confusion as a curtain raiser, is pleasing at the Alcazar, and Humorist Bob Burdette holds forth at the Auditorium.

I am told that "Senator" Crane has engaged our charming San Francisco young woman, Margaret Craven, for the coming season. Miss Craven will join Crane for his three weeks in Boston prior to the regular route.

Tim Murphy took a couple of our charming aspirants to the stage with A Texas Steer when he left last week to play Bossy and Dixey.

The young ladies who have been cast for these well-known roles are both San Franciscans, graduates of the Columbia School of Dramatic Art. Edna Elsmere, a pronounced brunette, possessed of a remarkably fine stage presence, a good voice and undoubted histrionic ability, will be the new Bossy. Lillian Dane is the other San Francisco girl who is going forth with a prospect of doing honor to herself and her native town. She will be the Dixie of Hoyt's play. Miss Dane has had experience in professional life with Henry E. Dixey, and more recently has appeared at the Columbia, Morosco's and the Alcazar Theatres. She is a very pleasing looking girl and has a fine soprano voice.

Fred Warde delighted and instructed the students at the Stanford University last Tuesday evening in a lecture on the evolution of the drama.

H. P. TAYLOR, JR.

KENDALLVILLE, IND.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Hanford, Spencer and O'Brien in Othello 27 to fair and delighted audience. Ingersoll April 8.==ITEM: Hanford, Spencer and O'Brien co. closed their twenty-five weeks' season here.

LA SALLE, ILL.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Marie Wellesley's Players 15-22 at popular prices gave good satisfaction to fair business. A Baggage Check 27; A Jay Circus April 4.

LANCASTER, O.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeil, manager): White Crook March 23 to good business; performance satisfactory. Morrison's Faust 1; Alvin Joslin 8; Old Homestead 25; Turkish Bath 30.==ITEM: J. D. Martin McNeil, former treasurer of this house, sailed for the steamer *St. Paul* for Johannesburg, South Africa, via Southampton, England.

KEY WEST, FLA.—SAN CARLOS OPERA HOUSE (O. Charles Ball, manager): Brentlard's Edison Musee of wax figures, Spain's Punch and Judy and Marionettes, and the Leroy Family of glass blowers, March 12-24 to good business. Spanish Opera co. 28 for two weeks.==ITEMS: Manager Ball contemplates repainting the house this Summer.—Attractions to this city this season have been few and far between, which can scarcely

[CONTINUED ON PAGE 16.]

AUDITORIUM, MARIETTA, O.

CAPACITY, 1,600. A COMPLETE MODERN THEATRE. INCANDESCENT LIGHTING.

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A Good Comic Opera in April.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ALABAMA (Clement Rainbridge, mgr.): Philadelphia, Pa., March 30-April 4.

AMY LEE AND FRANK DOANE (David Asher, mgr.): St. Paul, Minn., March 29-April 4.

A BAGGAGE CHECK (W. S. Butterfield, mgr.): Cedar Rapids, Ia., March 31.

ANDREW MACK (D. W. Truss and Co., mgrs.): Brooklyn, N. Y., March 3-April 4.

A BREEZY TIME (Fitz and Webster): Fayette, Mo., March 31, Macon City April 1, Columbia 2, Fulton 3, Jefferson City 4.

ADA REHAN (Augustin Daly, mgr.): Washington, D. C., March 30-April 4, Philadelphia, Pa., 6-11.

A. Y. PEARSON'S STOCK CO. (Lou Duckos, mgr.): Kansas City, Mo., March 22-May 3.

ANDERSON THEATRE: Greenfield, Ind., March 30-April 4.

ABSENT BOY (A. M. Palmer, mgr.): Washington, D. C., March 30-April 4, New York city 30—indefinite.

A LION'S HEART (Carl A. Haswin): New York city April 6-11.

ANNA E. DAVIS (Henry Blackaller, mgr.): Quincy, Ill., April 6-12, Davenport, Ia., 13-20.

AMERICAN STOCK CO.: Menosha, Wis., March 30-April 4, Oshkosh 6-11.

AMERICAN GIRL (A. Q. Scammon, mgr.): Pensacola, Fla., March 31, Montgomery, Ala., April 1, Decatur 2, Chattanooga, Tenn., 3, Knoxville 4.

A THOROUGHBRED (George D. Louden, bus. mgr.): Cambridgeboro, Pa., March 31, Greenville 1, Ellwood City 2, Waynesburg 4, Monongahela 6, Jeannette 8.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Chicago, Ill., March 23-April 25.

AUGUSTIN DALY'S STOCK CO.: Philadelphia, Pa., April 6-11.

A TURKISH BATH (E. H. Macoy, mgr.): Fairfield, Ill., March 31, Princeton, Ind., April 1, Washington 2, Bedford 3, Greencastle 4, Crawfordsville 6, Frankfort 7, Elwood 8, Muncie 9, Marion 10, Noblesville 11.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6—indefinite.

A TEXAS STEER (Hoyt and McKee, props.): Portland, Ore., March 31-April 2, Olympia, Wash., 3, Tacoma 4, Seattle 6, Victoria, B. C., 8, Vancouver 10, Spokane Falls, Wash., 14-16.

BOUCICAULT-MARTINOT: Brooklyn, N. Y., March 30-April 4.

BOWERY GIRL (Harry Williams, mgr.): Easton, Pa., March 31.

BUNCH OF KEYS (Gus Bothner, mgr.): Waterbury, Conn., April 3, Danbury 4.

BACON STOCK: Portland, Ore., Jan. 27—indefinite.

CARROLL JOHNSON: San Francisco, Cal., March 30-April 4.

CARRIE LOUIS (John Himmelein, mgr.): Harrisburg, Pa., March 30-April 4, Norristown 6-11.

COON HOLLOW: Yonkers, N. Y., March 31, Waterbury, Conn., April 1, Bristol 2, Meriden 3, Derby 4, South Norwalk 6.

CECIL SPOONER (B. S. Spooner, mgr.): Utica, N. Y., March 30-April 4, Amsterdam 6-11.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): New York city March 31-April 4.

COOL'S BIG STOCK CO. (Floy Crowell and Charles Mortimer): Canton, O., March 31, April 1, Massillon 2-4, Wheeling, W. Va., 6-11.

CONROY AND FOX (William L. Malley, mgr.): Attleboro, Mass., April 6 Milford 7, Rockville, Conn., 8, Hartford 9, Waterbury 10.

CHARLES A. GARDNER (D. U. Arthur, mgr.): Minneapolis, Minn., April 5-11, St. Paul 12-18.

COUNTRY CIRCUS: Middletown, Conn., April 1, Willimantic 2, Hartford 3, 4, Holyoke, Mass., 6, Westfield 7, North Adams 8.

CLAY CLEMENT (Joseph Adelman, mgr.): New York city March 30-April 4, Massillon, O., 6, Wheeling, W. Va., 7.

CHARLEY'S AUNT (No. 1): Boston, Mass., April 6-11.

CHASE-LISTER (Claude Gillingwater, mgr.): Ottumwa, Ia., March 30-April 4, Cedar Rapids 6-11.

CORSE PAYTON (David J. Ramage, mgr.): Kingston, N. Y., March 30-April 4, Newburg 6-11, New Britain, Conn., 13-18.

CRESTON CLARKE (James A. Taylor, mgr.): Philadelphia, Pa., March 17—indefinite.

CHIMMIE FADDEN (Charles H. Hopper): New York city Jan. 13—indefinite.

DERBY MASCOT: Kansas City, Mo., March 30-April 4.

DAN MCCARTHY (W. A. Edwards, mgr.): Harlem, N. Y., March 30-April 4.

DE HAVEN COMEDY (Eugene Rook, mgr.): Youngstown, O., March 30-April 11, New Castle, Pa., 13-18.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Worcester, Mass., March 30-April 4.

DONNELLY AND GIRARD: Philadelphia, Pa., April 6-11.

DERBY WINNER: Toledo, O., March 29-April 4.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Baltimore, Md., April 6-11.

EVELYN GORDON (W. G. Collinge, mgr.): Escanaba, Mich., March 30-April 4.

E. M. AND JOSEPH HOLLAND: Philadelphia, Pa., April 6-11.

EDDIE FOY (William A. Brady, mgr.): Omaha, Neb., March 31, Sioux City, Ia., April 1, Lincoln, Neb., 2, St. Louis, Mo., 5-11, Kansas City 12-18.

ENID MAYO (H. B. Farrell, mgr.): Springfield, Mass., March 31, Holyoke April 2-4, Willimantic, Conn., 5-7, Alexandria 6-11.

ELDON'S COMEDIANS: Marion, Ind., March 30-April 4.

ELLENWOOD PLAYERS: Litchfield, Conn., March 30-April 4.

EXCELSIOR, JR.: New York city, March 23-April 18.

E. H. SOTHERN (Daniel Frohman, mgr.): Washington, D. C., March 30-April 4.

EFFIE ELLSLER: Clarksville, Tenn., March 31, Bowling Green, Ky., April 1, Louisville 2-4, Cleveland, O., 6-11.

EMPIRE THEATRE (Frohman's): New York city Feb. 3—indefinite.

8 BELLS (John F. Byrne, mgr.): Saginaw, Mich., March 31, Jackson April 1, Detroit 2-4, Port Huron 6, Lansing 7, Flint 8, Lima, O., 9, Findley 10, Tiffin 11.

EDWIN FERRY (George Buckler, mgr.): Brenham, Tex., March 31, Liberty April 1, Beaumont 2, Orange 3, Lake Charles, La. 4, Alexandria 6.

FANNY DAVENPORT: Boston, Mass., March 23-April 20.

FIRE PATROL: Detroit, Mich., March 30-April 4.

FAUST (Morrison's: J. Abram, mgr.): San Jose, Cal., April 4.

FAUST (Morrison's: Western): Norwalk, O., March 31, Lancaster April 1, Circleville 2, Chillicothe 3, Portsmouth 4.

FORGIVEN: Brooklyn, E. D., N. Y., March 30-April 4.

FROM SIRE TO SON: Brooklyn, E. D., N. Y., March 30-April 4.

FREDERICK WARREN: Philadelphia, Pa., April 6-11.

FAUST (J. Griffith): Minneapolis, Minn., March 29-April 1, St. Paul 2-4.

FROST AND FANSHAWE: Toledo, O., March 22-April 11.

FAST MAIL (Northern: Martin Golden, mgr.): Bay City, Mich., March 31, Owasso April 1, Howell 2, Charlotte 3, Ann Arbor 4, Jackson 6, Marshall 7, Coldwater 8, Elkhart, Ind., 9, South Bend 10, Niles, Mich., 11.

FERRIS COMEDIANS (Dick Ferris, mgr.): Poplar Bluffs, Mo., March 30-April 1, Malden 2-4, Hunstville, Ala., March 31, Decatur April 1, Birmingham 2, Montgomery 3, 4, New Orleans, La., 6-11.

FANNIE RICE (George W. Purdy, mgr.): Baltimore, Md., March 30-April 4.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FRIENDS AND MEXICO (Arthur C. Aiston, mgr.): San Francisco, Cal., March 16-April 5.

FREDERICK WARDE: Victoria, B. C., March 31, April 1, Vancouver 2, Seattle, Wash., 3, 4.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Portland, Ore., April 3, 4, The Dalles 6, Walla Walla, Wash., 7, Pendleton, Ore., 8, La Grande 9, Baker City 10, Boise City, Idaho, 11.

FLORA STANIFORD (J. G. Glasgow, mgr.): Frederick City, Md., March 30-April 4.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Pittsburg, Pa., March 30-April 4.

GENTLEMAN JOE: Pittsburg, Pa., March 30-April 4.

GAY PARISIANS: Boston, Mass., Feb. 24-April 4.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa., March 31—indefinite.

GUS HEEGE (Jacob Litt, mgr.): Pittsburg, Pa., April 6-11.

GREEN GOODS MAN (Harry C. Egerton, mgr.): Cincinnati, O., March 29-April 4, Louisville, Ky., 6-11.

GRAHAM EARLE: Barry, Ill., March 30-April 4.

GIRL I LEFT BEHIND ME: Chicago, Ill., April 5-11.

GALLAGHER AND WEST (W. R. Watson, mgr.: O'Hooligan's Masquerade): Butler, Pa., March 31, Oil City April 1, Titusville 2, Jamestown, N. Y., 3, Sharon, Pa., 4.

GLORIANA (Charles L. Young, mgr.): Rochester, Pa., March 31, Beaver Falls April 1, Jeannette 4.

HARPER-DETRICK: Hickman, Ky., April 2-4, Union City, Tenn., 6-8.

HENNESSEY LE ROYLE: Denver, Col., March 29-April 4.

HOYT'S COMEDY: Holly Springs, Miss., March 30-April 1.

HERZELL AND WILSON COMEDY: La Harp, Ill., March 30-April 5, Carthage 7-12.

HEART OF MARYLAND: New York city Oct. 22—indefinite.

HENRY IRVING: Cleveland, O., March 30-April 1, Buffalo, N. Y., April 2-4, Pittsburg, Pa., 6-11.

HUMAN HEARTS (Wilson S. Ross, mgr.): Buffalo, N. Y., March 30-April 4, Detroit, Mich., 5-11.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Milwaukee, Wis., March 30-April 4, Indianapolis, Ind., 6-8, Louisville, Ky., 9-11.

HERRMANN THE GREAT: New York city March 30-April 4, Cincinnati, O., 6-11.

HENRY E. DIXEY: Memphis, Tenn., March 30-April 1, Jackson 2, Nashville 3, 4.

HENDERSON'S COMEDY: Nanticoke, Pa., March 30-April 4.

HARLAND'S CRITERION PLAYERS: Perrysville, Ind., March 30-April 4.

HERBERT AND REYNARD: Monmouth, Ill., March 30-April 4.

HOWARD WALL: Delaware, O., March 30-April 4, Norwalk 6-11.

HARRY WEBER: Meadville, Pa., March 30-April 4, Pittsburg 6-11.

HYAN COMEDIANS: Chicago, Ill., March 29-April 4, Louisville, Ky., 5-11.

HOUSE OF CARDS (Sydney Rosenfeld's): New York city March 23-April 4.

HUMANITY (William A. Brady, mgr.): New York city March 30—indefinite.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Hamilton, Ont., March 31, St. Thomas April 1, 2, London 3, 4, Guelph 10.

IN OLD MADRID: Chicago, Ill., March 30-April 4.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Syracuse, N. Y., April 6-8, Rochester 9-11.

IN OLD KENTUCKY (No. 2; Jacob Litt, mgr.): Milwaukee, Wis., March 29-April 4.

ISAAC PAYTON: Santa Fe, N. M., March 30-April 5.

IDA VAN CORTLAND (J. M. Hyde mgr.): Frankfort, Ind., March 30-April 4, Anderson 6-11, Indianapolis 13-18.

ION CARROLL: Smithfield, O., March 30-April 4.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Washington, D. C., April 6-11, Baltimore, Md., 13-18.

JAMES J. CORBETT (W. A. Brady, mgr.): Evansville, Ind., April 2.

JOHN DREW (Charles Frohman, mgr.): New York city March 23-April 18.

JOHN E. BRENNAN (Tim the Tinker): Fort Plain, N. Y., March 31, Gloversville April 1, Amsterdam 2, Albany 3, 4, Saugerties 6, Sing Sing 8, Paterson, N. J., 9-11.

JOSHUA SIMPKINS: Marquette, Mich., March 31.

J. WALTER KENNEDY: Philadelphia, Pa., March 30-April 4.

JOSEPH MURPHY: Cincinnati, O., March 30-April 4.

JOHN J. BURKE (Edwin P. Hilton, mgr.): St. Louis, Mo., March 23-April 4, Louisville, Ky., 5-11.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgrs.): Newark, N. J., March 30-April 4.

JOHN KERNELL (Irish Alderman): Toronto, Ont., March 30-April 4, Rochester, N. Y., 6-8, Syracuse 9-11.

JOSEPH FARRELL (William J. Block, mgr.): Evansville, Wis., March 31, Janesville April 1, Helena, Ill., 2, Fulton 3, Morrison 4.

KELLAR (Dudley McAdow, mgr.): Minneapolis, Minn., March 30-April 4.

KATIE PUTNAM (Will O. Wheeler, mgr.): Pueblo, Col., March 31, Colorado Springs April 1.

KATE CLAXTON: Boston, Mass., March 30-April 4.

LAST STROKE: New York city March 23—indefinite.

LOST PARADISE: Baltimore Md., March 30-April 4.

LABADIE AND ROWELL: Hartford city, Ind., March 31-April 4.

LYCEUM THEATRE (Sharpley's): Herrington, Kans., March 30-April 4.

LAND OF THE LIVING (Kahn and Myers, mgrs.): Baltimore, Md., March 30-April 4, Brooklyn, N. Y., 6-11.

LEWIS MORRISON (E. J. Abram, mgr.): Richmond, Va., April 1, 2, Danville 3, Lynchburg 4, Pittsburg, Pa., 6-11.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Chicago, Ill., March 29-April 4.

LANGDON DRAMATIC: Goldsboro, N. C., March 30-April 4.

LITTLE MISS NUGGET (H. S. Mitchell, mgr.): Leavenworth, Kan., March 31, St. Joseph, Mo., April 1, Omaha, Neb., 5-8.

LOST IN NEW YORK: Detroit, Mich., March 29-April 4, Cleveland, O., 5-11.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Jan. 20—indefinite.

LITTLE TRIXIE (Fred Robbins, mgr.): Elwood, Ind., April 4, Dayton, O., 6-8.

MAY PRINGLE: Omaha, Neb., March 31, Lincoln April 1, St. Joseph, Mo., 2, Kansas City 3-5.

MIDNIGHT BELL (Duncan B. Harrison, mgr.): Providence, R. I., March 30-April 4.

MIDNIGHT SPECIAL: Auburn, N. Y., April 6, Weedsport 7, Warsaw 8, Olean 9, Bradford, Pa., 10, Jamestown, N. Y., 11.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Chicago, Ill., March 30-April 18.

MICHAEL STROGOFF: Philadelphia, Pa., March 30-April 4.

MADAME SANS GENE (Augustus Pitou, mgr.): New York city March 30—indefinite.

MRS. POTTER-MR. BELLEW: New York city March 23-April 4.

MARIE WELLESLEY (Obee and Wilson, mgrs.): Moline, Ill., March 23-April 4, Rock Island 6-11.

MAY IRWIN (Rich and Harris, mgrs.): New York city March 16—indefinite.

MAUDE HILLMAN (W. G. Snelling, mgr.): Wellsboro, Pa., March 6-11, Corning, N. Y., 13-18.

MABEL PAIGE: New Orleans, La., March 30-April 4, Memphis, Tenn., 6-11.

MR. AND MRS. MASON: Boston, Mass., March 23-April 4.

NELLIE MCHENRY (J. B. Belcher, bus. mgr.): Salt Lake City, Utah, March 31, April 1.

ON THE BOWERY (Davis and Keogh, mgrs.): Hartford, Conn., March 31, April 1, New Haven 2, 3.

OLGA NETHERSOLE (Charles and Daniel Frohman mgrs.): Chicago, Ill., March 16-April 4.

OLD DAN TUCKER (Daniel Sherman, prop.): Brooklyn, E. D., N. Y., March 30-April 4.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Montreal, Can., March 30-April 4, Toronto 6-11.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Shelbyville, Ill., April 1, Sullivan 2, Lovington, 3, Monticello 4, Gibson City 6, Saybrook, 7, Farmer City 8.

OLIVER LABADIE: Mount Gilead, O., March 30-April 1.

OUR COUNTRY COUSIN: Atlanta, Ga., April 6, Athens 7, Gainesville 8, Cartersville 10, Cedartown 11.

PRODIGAL FATHER: Pittsburg, Pa., March 30-April 4.

PRIVATE SECRETARY: New Orleans, La., March 29-April 4.

ROSE COGHLAN: New York city March 23—indefinite.

ROBERTSON-DOUGLAS: Rochester, N. Y., March 30-April 4.

ROBERTSON DRAMATIC: Little Rock, Ark., March 30-April 4.

REDMOND DRAMATIC: Rolfe, Ia., March 30-April 4.

ROBERT SHERMAN: Montgomery City, Mo., March 30-April 4.

ROBERT MANTELL (D. A. Bouta, mgr.): St. Louis, Mo., March 29-April 4, Decatur, Ill., 6-11.

RICHARD MANSFIELD: Denver, Col., March 30-April 4.

RICE'S COMEDIANS (Thomas F. Stratton, mgr.): New Rochelle, N. Y., March 29-April 4.

ROBERT HILLIARD (W. G. Smyth, mgr.): Boston, Mass., March 16-April 4.

SACKETT PORTER: St. Mary's, O., March 30-April 4, Mansfield 6-11.

SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): Paterson, N. J., April 6-8, Hoboken 9-11.

SPAN OF LIFE: Harlem, N. Y., April 6-11.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Des Moines, Ia., March 31, Burlington April 1, Davenport 2, Dubuque 3, Winona, Minn., 4, St. Paul 6-8, Minneapolis 9-11.

SPOONER DRAMATIC: Hot Springs, Ark., March 30-April 4.

SIDE TRACKED (Julie Walters; Will O. Edmunds, mgr.): Grand Rapids, Mich., March 29-April 4.

SIDE TRACKED (A. Q. Scammon, mgr.): Mannington, W. Va., March 31, Morgantown April 1, Fairmount 2, Buchannon 3, Jane Lew 4.

STUART ROBSON (W. R. Hayden, mgr.): Chicago, Ill., March 23-April 4.

SPIDER AND FLY (M. B. Leavitt, mgr.): Newark, N. J., March 30-April 4.

SHORE ACRES (William B. Gross, mgr.): Springfield, Ill., March 31, Jacksonville, April 1, Alton 2, East St. Louis 3, Belleville 4, 5, Pana 6, Lincoln 7, Peoria 8, Burlington, Ia., 9, Cedar Rapids 10, Des Moines 11.

SOUTHERS-PRICE: New Kensington, Pa., March 30-April 4, Leechburg 6-11.

SARAH BERNHARDT: Boston, Mass., March 23-April 4.

SAWTELLE DRAMATIC: Biddeford, Me., March 30-April 4, Newport, R. I., 6-11.

SLAVES OF GOLD (W. T. Fennessy, mgr.): New York City March 30-April 4.

THE KODAK (Fred Noss, mgr.): Ashland, Pa., April 1, Trenton, N. J., 3, 4.

THE DAZZLER: New Haven, Conn., March 30-April 1, Westerly, R. I., 2, Woonsocket 3, Newport 4, New Bedford, Mass., 6.

THE BURGLAR (A. Q. Scammon, mgr.): Wilmington, Del., March 31, Millville, N. J., April 1, Bridgeton 2, Salem 3, Burlington 4.

THE TORNADO (Northern; Jay J. Simms, mgr.): Paterson, N. J., March 31, Elizabeth April 2, Camden 3, Atlantic City 4, Norristown, Pa., 6, Pottstown 7, Pottsville 8, Mt. Carmel 9.

THOMAS KEENE (S. F. Knight, mgr.): Leavenworth, Kans., March 31, Atchison April 1, St Joseph, Mo., 2, Lincoln, Neb. 3, Fremont 4, Omaha 6-8.

THE TORNADO (Southern; J. H. Huntley, mgr.): Grand Haven, Mich., March 31, Muskegon April 1, Ludington 2, Manistee 3, Traverse City 4, Charlevoix 6, Petoskey 7, St. Ignace 8, Cheboygan 9.

TRILBY (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.

THE GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Bridgeport, Conn., April 6, 7, Waterbury 8, New Haven 9-11.

THE SPORTING DUCHESS: Philadelphia, Pa., March 2-April 4.

TWO OLD CRONIES: Chicago, Ill., March 29-April 4.

THE VENDETTA: Biddeford, Me., April 6, Sanford 7, Farmington, N. H., 8, Laconia 9, Franklyn Falls 10, White River Junction, Vt., 11.

THE FOUNDLING: Philadelphia, Pa., April 6-11.

TRILBY (No. 1; A. M. Palmer, mgr.): Cincinnati, O., March 30 April 11.

TOO MUCH JOHNSON (Charles Frohman, mgr.): Philadelphia, Pa., April 6-18.

THE FATAL CARD (No. 1): Philadelphia, Pa., March 23-April 4.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Brattleboro, Vt., March 31, Bellows Falls April 1, Rutland 2, Burlington 3, Plattsburg, N. Y., 4, Montreal, P. Q., 6-11.

THE IDEALS (Himmelein's): Scranton, Pa., March 23-April 4.

TROLLEY PARTY (Weber and Fields, mgrs.): Brooklyn, E. D., N. Y., March 23-April 4.

TRIP TO THE CIRCUS (Colonel Hamilton, mgr.): Fall River, Mass., March 30-April 4.

THE WORLD AGAINST HER (Agnes Wallace Villa): Scranton, Pa., March 30-April 1, Binghamton, N. Y., 2-4.

THOMAS E. SHEA: Wilmington, Del., April 6-11, Chester, Pa., 13-18.

THE TWO WANDERERS (Harry J. Crandall, mgr.): Brooklyn, N. Y., March 30-April 3, Elizabeth, N. J., 4, Reading Pa., 6-8, Wilkesbarre, 9-11.

UNCLE TOM'S CABIN (Salter and Martin): Emporia, Kans., April 1, Wichita 4, Wellington 6.

UNCLE TOM'S CABIN (Stowe's): Montreal, P. Q., March 30-April 4.

VINCENT-STREETER: Elkhart, Ind., March 30-April 4, Kalamazoo, Mich., 6-18.

WARD AND VOKES: Binghamton, N. Y., March 31, Elmira April 1, Corning 2, Hamilton, Ont., 3, Adrian, Mich., 4, South Chicago, Ill., 5, Chicago 6-11.

WALKER WHITESIDE: Chicago, Ill., March 30-April 5.

WALL'S COMEDY: Altoona, Pa., March 30-April 1.

WIEDMANN'S COMEDIANS: Charleston, Ill., March 30-April 4.

WOMAN OF WAR: Washington, D. C., March 30-April 4.

WESTON'S COMEDIANS (N. B. Weston, mgr.): Avon, Ill., April 6-8, Bowen 9-11.

WARNER COMEDY (Benjamin R. Warner, mgr.): Washington, Ia., April 6-11.

WEAVER COMEDY (W. H. Weaver, mgr.): Nebraska City, Neb., March 30-April 4.

WAITE COMEDY (Western, D. H. Woods, mgr.): Orange, N. J., March 30-April 4, Plainfield 6-11.

WAITE COMEDY (Eastern; N. C. Bradley, mgr.): Norwich, Conn., March 23-April 4, Albany, N. Y., 6-18.

WILLIAM BARRY: Cincinnati, O., March 30-April 11.

WAR OF WEALTH (Charles A. Parker, bus. mgr.): New Britain, Conn., April 3, Hartford 4, Providence, R. I., 6-11.

W. H. CRANE (Joseph Brooks, mgr.): Boston, Mass., March 30-April 11.

WM. C. ANDREWS (My Wife's Friend, Ralph Howard, mgr.): Detroit, Mich., March 30-April 4.

WRIGHT HUNTINGTON STOCK (Branch O'Brien, mgr.): Reading, Pa., March 30-April 4, Lancaster 6-11, Hazleton 13-18.

WICKLOW POSTMAN: Missoula, Mont., March 31; Philipsburg April 1, Helena 2, Great Falls 3, Anaconda 4, Butte City 6-8.

OPERA AND EXTRAVAGANZA.

AN ARTIST'S MODEL: Albany, N. Y., March 31.

BLACK CROOK (Johnny Williams, mgr.): Los Angeles, Cal., March 30-April 4.

BOSTONIANS (Barnabee and MacDonald, props.; Frank Perley, mgr.): Philadelphia, Pa., March 23-April 4, Trenton, N. J., 6, Lancaster, Pa., 7, Reading 8, Allentown 9, Wilkesbarre 10, Scranton 11, Brooklyn, N. Y., 13-18.

BOSTON OPERA: Kalamazoo, Mich., March 30-April 4.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CANADIAN JUBILEE SINGERS: New Milford, Conn., March 31.

CAMILLE D'ARVILLE: Brooklyn, N. Y., April 6-11.

DELLA FOX (Nat Roth, mgr.): Decatur, Ill., March 31, Bloomington April 1, Grand Rapids, Mich., 2, Lima, O., 3, Toledo 4.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Woonsocket, R. I., March 31, Holyoke, Mass., April 1, Northampton 2, Springfield 3, Pittsfield 4.

DE WOLF HOPPER OPERA (Pen D. Stevens, mgr.): Waterbury, Conn., March 31, Hartford, April 1, Springfield, Mass., 2, Worcester 3, Lowell 4, Boston 6-13.

FRANK DANIELS (La Shelle and Clark, mgrs.): Philadelphia, Pa., March 23-April 4.

FENCING MASTER: Chicago, Ill., March 30-April 4.

FANTASMA (Hanlon's): Paterson, N. J., April 2-4.

GONZALEZ COMIC OPERA (Frank V. French, mgr.): Kenton, O., April 2-4, Springfield 6-11.

GRAND OPERA: Chicago, Ill., March 23-April 4, St. Louis, Mo., April 6-11.

KIMBALL OPERA COMIQUE (Mrs. Jennie Kimball, mgr.): Minneapolis, Minn., March 30-April 4.

HEINRICH'S OPERA: Washington, D. C., April 6-11.

LITTLE CHRISTOPHER: Chicago, Ill., March 30-April 4.

LADY SLAVEY: New York city March 23-April 18.

LILLIAN RUSSELL: New York city Feb. 25—indefinite.

MARIE TAVARY OPERA: Denver Col., March 30-April 4.

MERRY WORLD (Clair M. Patee, mgr.): St. Louis, Mo., March 29-April 4.

SINBAD (D. Henderson, mgr.): San Francisco, Cal., March 23-April 4.

SUPERBA (Hanlon's): Toronto, Ont., March 30-April 4, Hamilton 6, 7, Binghamton, N. Y., 8, 9, Utica 10, 11.

TOMPKINS' BLACK CROOK (U. D. Newell, bus. mgr.): Pittsburg, Pa., March 30-April 4.

TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): St. Louis, Mo., March 29-April 4, Kansas City 5-11.

WANG: New Orleans, La., April 5-12.

WILBUR OPERA CO.: Portage La Prairie, Man., March 30-April 4, Brandon 6-11.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Buffalo, N. Y., March 31, April 1, Corry, Pa., 2, Butler 3, McKeesport 4, Wheeling, W. Va., 6, Martinetta, O., 7.

BEACH AND BOWERS: Peoria, Ill., April 4.

CLEVELAND'S MINSTRELS: Middletown, Conn., April 3.

DARKEST AMERICA (Will A. Junker, mgr.): Mount Gilead, O., March 31, Bucyrus April 2, Fostoria 3, Sandusky 4, Detroit, Mich., 5, Chatham, Can., 6, London 7, St. Thomas 8.

GORTON'S: Austin, Pa., April 3, Coudersport 4, Smithport 6, Point Allegheny 7.

HI HENRY'S MINSTRELS: Detroit, Mich., March 29-April 1, Grand Rapids 2-4, Chicago, Ill., 5-11.

PRIMROSE AND WEST (Joseph Garland, mgr.): New Orleans, La., March 30-April 5.

VAUDEVILLE.

ANDREWS AND COLEMAN: Red Bank, N. J., April 1, Long Branch 2, Flemington 3.

AMERICAN GAIETY GIRL: Lynn, Mass., March 30-April 1.

BULL FIGHTERS: New York city, March 30-April 4.

BOB FITZSIMMONS: Philadelphia, Pa., March 30-April 4.

CITY CLUB: Pittsburg, Pa., March 30-April 4, Brooklyn, E. D., N. Y., 6-11.

CITY SPORTS: Philadelphia, Pa., March 30-April 4.

CREOLE JACK: Cincinnati, O., March 29-April 4.

FLYNN AND SHERIDAN'S BIG SENSATION: Brooklyn, E. D., N. Y., March 30-April 4.

FRENCH GAIETY GIRLS: Boston, Mass., March 30-April 4.

FIELD AND HANSON'S DRAWING CARDS: New York city March 23-April 4, Philadelphia, Pa., 6-11.

GUS HILL'S NOVELTIES: Kansas City, Mo., March 30-April 4, Chicago, Ill., 6-11.

GOLDEN CROOK: Philadelphia, Pa., April 6-18.

HARRY MORRIS' TWENTIETH CENTURY MAIDS: Boston, Mass., March 30-April 4.

HARRY MORRIS' ENTERTAINERS: Newark, N. J., March 30-April 4.

JOHN W. ISHAM'S OCTOROONS: Brooklyn, N. Y., March 30-April 4.

LONDON GAIETY GIRLS: Syracuse, N. Y., March 30-April 4.

LA LOIR FULLER: Columbus, O., March 31, Louisville, Ky., April 1, Indianapolis, Ind., 2, Kansas City, Mo., 4, St. Louis 5, Omaha, Neb., 6, Minneapolis, Minn., 7, Duluth 8, St. Paul 9.

MY UNCLE (Sam'l T. Jack): Albany, N. Y., March 30-April 4.

MCHENRY'S ENGLISH SWELLS: Philadelphia March 30-April 4.

NEW YORK STARS (Gus Hill, mgr.): New York city March 30-April 11.

NIGHT OWLS: Indianapolis, Ind., March 31, April 1, Anderson 2, Montpelier 3, Lafayette 4, St. Louis, Mo., 5-11.

NASHVILLE STUDENTS: Olathe, Kan., March 31, Kansas City, Mo., April 1.

RENTZ AND SANTLY BURLESQUE: Washington, D. C., March 30-April 4.

ROSE SYDELL'S LONDON BELLES: Lynn, Mass., April 2-4.

ROSE HILL: Providence, R. I., March 30-April 4.

ROSE COLEMAN'S BURLESQUE: Harlem, N. Y., March 30-April 4.

STARS OF AMERICA: Philadelphia, Pa., April 6-11.

SHELBY'S BRIGHT LIGHTS: Aberdeen, Miss., March 31, Starkville April 1, 2, West Point 3, 4.

SAM'L JACK'S CREOLES: Cincinnati, O., March 29-April 4.

TRANS-OCEANICS: Brooklyn, N. Y., March 30-April 4, Brooklyn, E. D., N. Y., 6-11.

TONY PASTOR: Newark, N. J., March 30-April 4.

VAUDEVILLE SENSATION: Hartford, Conn., March 30-April 1, New Britain 2, Norwich 3, So. Norwalk 4, Philadelphia, Pa., 6-11.

WEBER'S OLYMPIA: New York city March 30-April 4.

WASHBURN SISTERS: Brooklyn, N. Y., March 30-April 4 Harlem 6-11.

ZERO: Indianapolis, Ind., March 30-April 4, Cincinnati, O., 5-11.

MISCELLANEOUS.

ALF AND BOB TAYLOR: Palestine, Tex., March 31, Marshall April 1, Shreveport, La., 2, Monroe, 3, Natchez, Miss., 6, Jackson 7, Hazelhurst 8, Vazoo City 9, Greenwood 10, Greenville 11.

BRISTOL'S (D. M.) EQUINES: Santa Ana, Cal., March 31, Pasadena April 3, 4, Los Angeles 6-11.

BARTHOLOMEW'S EQUINES: St. Joseph, Mo., March 3-4.

CHICAGO LADY QUARTETTE CO.: Silver Plume, Col., March 31, Longmount April 1, Central City 2, 3, Idaho Springs 4, Denver 5.

COOPER'S CIRCUS: New Orleans, La., Feb. 24—indefinite.

DAY (Hypnotist): Oil City, Pa., April 1-4.

ELI PERKINS: Kalamazoo, Mich., April 1, Three Rivers 2, Franklinville, N. Y., 4.

HELMANN, NAPOLEON OF NECROMANCY (G. Pomeroy Robinson, mgr.): Barton, Md., March 31, Cumberland April 1, Keyser, W. Va., 2, Piedmont, 3, Morgantown 6, Uniontown, Pa., 7, Connellsville 8, Scottsdale 9, Monongahela 10, Fairmount, W. Va., 11, Mannington 13.

HARRY WOODWARD: Freedom, N. H., March 31.

LA PEARL: Danville, Ill., Feb. 10—indefinite.

[CONTINUED ON PAGE 22.]

A DASTARDLY ATTACK ON POE.

To the Editor of The Dramatic Mirror:

In the New York *Journal* of a recent date appeared about the most despicable and dastardly attack upon a dead man that ever crept into print upon this planet while God was busy upon another. The man attacked is Edgar Allen Poe, the pride and glory, in every country but his own, of American literature. The attack is in the form of an interview with "Dr." Thomas Dunn English, the author of Ben Bolt. It is about a column in length, and on the editorial page. As THE MIRROR is interested in the proposed monument to Poe, you may deem it but your duty to ask the *Journal* and Mr. English for proof of their assertions.

The *Journal* begins its revolting attack with: "Dr. Thomas Dunn English, for a long time representative of the Newark, N. J. district in Congress." There have been some queer personages in Washington. The next extract from this libel reads: "Dr. English is one of the last strong figures of a literary past." Mr. English was never a strong figure in any kind of a past. He was to the literature of Poe's day what Longshoreman Ford, of the *Journal*, is to the literature of the present.

The *Journal*: "At one time Dr. English and Poe were warm friends, as much friends, at least, as was possible with one of Poe's erratic and shallow nature."

I say nothing of the beauty of style of that miraculous sentence, but I do say that Poe despised English's pretensions to be numbered with the elect, and took the time to show the public just what English was. Poe's nature was anything but shallow. It was one of the sweetest, tenderest, and most beautiful in all literature, as any thoughtful reader of Poe's works and life may know.

The *Journal*: "All sense of moral obligation was left out of Poe."

That is a lie, for the heart of Poe was worried by the three awful sisters as a bone is worried by hungry mongrels; because, in spite of his genius and fine work, he could not meet his obligations, and was forced to not only go cold and hungry, but to see his wife and mother-in-law uncomplainingly starve day by day.

The *Journal*: "He might borrow your watch in the blandest way, and when you got it again you would receive it from the pawnbroker, where Poe had gotten all he could on it."

Whose watch did Poe ever borrow and pawn? Proofs we want, not a slanderer's mere word.

The *Journal*: "You could always tell when Poe had been drinking, by his slouchy, unkempt dress."

Poe was often shabby-genteel, but it was impossible for so æsthetic a mortal to be slouchy or unclean. Utterly impossible. Were Poe wrecked on a desert island, he would find a cake of soap, a brook, a towel, and a comb and brush.

The *Journal*: "When sober, Poe was a vast fop, a great dandy."

Why not a great fop and a vast dandy? He never had money enough, after he left his adopted father's house, to be vast and great in anything but prose and poetry.

The *Journal*: "He was a lion among women."

For "lion," read man. No man ever reverenced woman more, not even the miracle of time, Shakespeare. In all his writings, there is not one impure thought. No cleaner minded man has walked through the splendid gardens of literature since Cadmus invented letters.

The *Journal*: "They (women) saw a great deal in his . . . exceedingly weak face."

Poe's face weak! Look at it, you hyenas, and then look at some of the villainous "mugs" of the persons who write such stuff as I am quoting. Poe's beautiful, classic face, "weak!"

The *Journal*: "It was from women whom Poe as a rule did his borrowing, and it was their jewelry which he regularly pawned."

Name the women. Proofs. The mere assertion of slanderers of a dead man will not do.

The *Journal*: "Poe was born in Boston but preferred to have it believed that his native place was Baltimore."

Where is the proof of that? However, he may have had good reasons for claiming Baltimore, for Baltimore does all in its power to claim him. And, moreover, Baltimore possesses his fragrant dust.

The *Journal*: "He never failed to refer slightingly to the Yankees and their literature."

That is a lie, if by "Yankees" is meant New Englanders. Poe praised what was good, and condemned what was not wherever he found it, from Massachusetts to Ireland, from James Russell Lowell to Charles Lever. It was his business to, as it is a dramatic critic's and a book reviewer's business, to tell the truth about a play and a book. Poe was a salaried writer, and made enemies by pricking such bladders as Griswold and English, and by not being blind to the faults of such writers as Longfellow and Lowell, who then (prior to 1849), the year in which Poe blessed heaven by entering it), were not the delightful writers we know them to be now.

Poe loved truth as he loved beauty. He would skim the truth only to earn money to keep his wife and her mother from starving. A man's no man who wouldn't when he hurts nobody, and pleases all who read him in book review or article. A lover of truth for truth's sake has a hard time of it on this fallen planet. Were Poe a liar, like his slanderers for the past forty-six years, he would have died a rich and loved and respected man, and left a morning penny paper to his heirs perhaps.

The *Journal* and English then go on to tell of how Poe was invited to Boston to read a $100 poem, how he received the $100, but read an old poem, not the bargained-for one, to his audience. We have English's word for it. No more need be said.

Then English tries to belittle Poe as a poet by hinting that an Irishman named Hearst (Congressional flatterer!) wrote "The Raven." Listen to English.

"At the time it 'The Raven' was written many thought it was the work of Hearst, a clever Irishman, who, while not much of a poet, was the most finished versifier of the day.'" We all know by heart the "finished" verse of Hearst, but who the deuce is this Poe?

The *Journal*: "Dr. English thrashed the author of 'The Raven' on one tumultuous occasion."

What is to prevent English from throwing in John C. Heenan, Yankee Sullivan, Tom Hyer, Ned O'Baldwin and Joe Wormwold? They are as dead as Poe!

The *Journal* and English then tell of how Poe borrowed jewels from a lady, pawned them, of how she complained, of how Poe slandered her (just as the *Journal* and English slander the dead man), of how her brother went after Poe with a stick, of how Poe went to English for a pistol, and of how English then whipped Poe. And Poe needed the whipping. The *Journal* ends.

The public, through THE MIRROR, simply asks for the proofs of all those palpable lies. The words of slanderers cannot be accepted.

To many it is marvelous how hatred—venomous hatred—envy and malice can live so long for a man after he is dead, as hatred, envy and malice have lasted for Poe among so-called "literary men" whose pretentions he laid bare in life. One of these men, long a "poet" on a New York newspaper, has abused Poe for years maliciously, dwelling upon his alleged "love of drink." This slanderer, to my knowledge, himself loves gin better than he loves truth.

Now, Poe was of such a delicate organization that, in certain ecstatic moments, the smell of liquor would intoxicate him. A small glass would always keel him out of sanity. The flavor of a strong cigar, a fine chapter in a book, a real new poem (of his own or another's), a splendid play, real singing or acting, or a bracing day,—any and all of these things would, and always will, intoxicate a man of Poe's or Kean's exquisite sensibility and marvelous genius. He was no dray horse, able to swill a bucket of slops with impunity; he was a high-mettled racer, whom one delicate touch of the spur would send sweeping down the turnpike to remorse.

I know over a hundred gentlemen who daily drink more than Poe drank monthly; who every week drink more than he consumed in a year; and who in a year drink more than Poe ever smelled—and yet they are respected in their various professions, and nobody ever dreams of calling them drunkards.

Poe's superior genius and fearlessness of beautiful Truth wounded the self-love of his assinine contemporaries and their filthy-souled descendents. Just as Byron's did. Poe is where they can never enter, for the wrath of an outraged God is awful, and he hates a slanderer of his dead children.

JOHN ERNEST MCCANN.

SUZANNE REICHEMBERG.

To be very close to fifty and still to be able to give the impression of extreme youthfulness in carriage, gestures and diction is nearly genius. Suzanne Reichemberg was born in the forties in Paris. She made her debut at the Comedie-Française in 1868 in one of the crucial ingenue parts of the old repertoire, and since then she has been invariably cast for the extreme juvenile parts. She was the original Suzel in L'Ami Fritz, of Suzanne in Le Monde où l'on s'Ennuie. Her very pliant and refreshingly simple method of expression are admirably adapted to these two parts, which have made her famous in Europe. She failed, however, as Ophelia when Mounet-Sully essayed the part of Hamlet. Her tour through Europe has been most successful. She is the *doyenne* of the Societaires of the Comedie-Française.

SOUSA'S PROFITABLE TOUR.

Sousa's Band has just finished a twelve weeks' tour, during which they traveled nearly 13,000 miles and gave 140 concerts. The receipts for six concerts in Philadelphia are reported to have reached $11,500; three concerts in San Francisco, $5,500; and three concerts in Los Angeles, $5,000. In Portland, Ore., Denver, Baltimore, Toronto, Cleveland, Buffalo, Chicago, Cincinnati, Helena, and Salt Lake City the receipts for two and three concerts respectively ranged from $3,500 to $2,100.

Bandmaster Sousa will interrupt his tour for three weeks in order to superintend the production of his new opera, El Capitan. On April 24 Sousa's Band will open its New England and Canadian tour, giving thirteen concerts each week until June 14, when their regular Summer season opens at Manhattan Beach.

HARMONY RESTORED IN THE ORCHESTRAS.

The war between the Mutual Musical Protective Union and the Manhattan Musical Union, which are made up of musicians in New York theatre orchestras, is practically at an end. The last named organization had threatened to enforce the discharge of every member of the former, and the leader of the Mutuals is quoted as using violent language when speaking of the Manhattans. He has apologized, however, the Stage Carpenters' Union has given wholesome advice to both factions, and peace is restored.

IN CHURCHLY VESTMENTS.

Few persons in the audience were aware that when Thomas W. Keene played Richelieu during his recent engagement at Kansas City he wore the actual vestments of the Catholic Church. Owing to the loss of one of his costume trunks the garments in question, which are the property of the Catholic Cathedral in Kansas City, were loaned to Mr. Keene by Father Glennon. The tragedian has brought suit for the loss of the trunk against the Depot Carriage and Baggage Company. The amounts sued for are $402 for the value of the costumes and $100 damages.

ANOTHER "IMPORTANT" PIECE OF NEWS

A certain publication announced last week that Augustus Pitou had contracted with Virginia Harned to star her next season. The information was published "semi-officially," so said the paper.

"I wish THE MIRROR would deny this statement," said Mr. Pitou last week. "It is absolutely groundless. If I intended to star Miss Harned and wished to make the fact known I should choose other mediums for giving it publicity."

THE AMERICAN'S NEXT PRODUCTION.

The next novelty to be submitted to New York theatregoers will be the melodrama at the American Theatre next Monday. This is The Law of the Land, for which Walter Sanford stands sponsor as author and producer. The play is now being rehearsed and the company at present includes: W. H. Thompson, Harry Mainhall, Frank Losee, E. J. Heron, Amy Busby, Jeffreys Lewis and Annie Barclay. The action of the play takes place in the heart of Louisiana and very elaborate scenery is being painted to illustrate its many and varied episodes.

CHANGES IN MARGARET MATHER'S CO.

Margaret Feeley left Margaret Mather's company recently to go to the bedside of her husband, who is dangerously ill. Marie Dudley (Mrs. Frank Davis) is at present filling her place. On March 29 Mary Sargent, daughter of the late Harry Sargent, was engaged to fill a vacancy caused by another illness.

Jessie Mae Hall

in THE PRINCESS OF PATCHES

WHAT THE LOUISVILLE PAPERS SAID:

Courier-Journal.—Jessie Mae Hall has several qualities which fit her for success in this kind of comedy part; she has beauty of just the requisite order, the winsome little graces of the ingenue, a sweet singing voice and, by no means least, good taste.

Commercial.—Jessie Mae Hall is not only a clever soubrette, but a charming little actress as well. "The Princess of Patches" should certainly do well this week, as it is one of the best things seen at the Opera House for a long time.

Post.—In "The Princess of Patches" the Grand Opera House has an attraction of merit that ought to draw well all this week. Jessie Mae Hall, the little star, was last night voted by the large audience one of the most winsome little soubrettes ever seen on a Louisville stage. "The Princess of Patches" is one of the most pleasing attractions the Grand has had this season.

Times.—Jessie Mae Hall made her first appearance in Louisville as a star at the Grand Opera House last evening in "The Princess of Patches." The house was crowded and both play, star and company were well received. "The Princess of Patches" will be the bill all week. It deserves to do a splendid business.

FRED G. HEARN

COL. SILVERTHORN, in JESSIE MAE HALL'S THE PRINCESS OF PATCHES.

Mr. Hearn's Col. Silverthorn, of Kentucky, is a piece of work of far more merit than is likely to appear to the average theatregoer in this part of the country, for the reason that it is so natural as to seem commonplace to those who have seen much the same personage in real life a hundred times.—*Louisville Courier-Journal*, March 24. Address THIS OFFICE.

MRS. E. L. FERNANDEZ

DRAMATIC AGENT has removed to

KLAW & ERLANGER'S NEW EXCHANGE, 40th St. and Broadway.

Old friends kindly call.

REFLECTIONS.

William Bonelli and Rose Stahl will join Clay Clement in The New Dominion for a Spring tour.

Frank Richardson and Jean Williams were married at Chicago on March 8.

Lillian Lawrence, who is playing the scheming adventuress in The Great Diamond Robbery, has made a most pronounced hit in the part, and the press criticisms of her work are uniform in praise and commendation. The part is not a grateful one, but Lillian Lawrence, by her rare ability as an actress and by her personal beauty, has made a favorable impression wherever she has played.

Carl Haswin and his company will present A Lion's Heart, one of the recent successes at the Princess' Theatre, London, for the first time in America at the People's Theatre in this city on April 6.

Roma has been receiving eulogistic comment for the high order of her singing and acting at the Tivoli in San Francisco.

Harry Elting has been re-engaged as advance agent for Carrie Louis next season.

C. Blanche Rice has been obliged to resign from the Hands Across the Sea company on account of illness.

The Wilson Theatre company in repertoire are billed to appear at the Market Square Theatre of Urbana, Ohio, week of March 30. The town is billed with the White Slave and Old Glory. Their repertoire also includes Temptation of Money.

Professor Frederick W. N. Crouch, author of "Kathleen Mavourneen" and other popular songs, is ill at his home in Baltimore.

Gene W. Presbrey is staging The Village Postmaster for its initial production at the Fourteenth Street Theatre.

J. D. Calder will stage the production of The Span of Life at the Columbus Theatre next week.

Charles A. Shaw's fourth comedy season in Washington will begin at Allen's Grand Opera House on Monday, April 27. The company will include twenty of the best people obtainable for the production of musical comedies, the line of entertainment to be presented this year.

The Harry Mantell, of Murfreesboro, Tenn., reported to have been arrested on the charge of having obtained money under false pretenses, is not to be confounded with Harry Mantell, of the team of Hafford and Mantell, now with McCarthy's Mishaps company.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Ara, Ollie
Atherton, Nellie
Abbott, Marion
Allen, Eleanora
Ashbrooke, Florence
Abell, Una
Barbe, Miss Octovie
Buchanan, Marie
Baldwin, Mrs. Jas
Boucicault, Mrs Louise T.
Bartram, Miss B.
Bankson, Mary
Barry, Helena
Burt, May
Bayer, Lillian
Bancker, Emily
Barry, Eleanor
Barr, Eugenie
Broadhay, Elanore
Bond, Mrs F.
Chase, Florence
Clemmons, Katherine
Cavendish, Maud
Crane, Charlotte
Carr, Catherine
Clements, Louise
Carlton, Marion
Chamberlin, Nelsy
Dillon, Grace
Drumier, Mrs Frank
Dunbar, Maud
Donnette, Eva
De Groot, Leah
De Mesk, Armide
Delmar, Florence
De Janes, Marie
Dunbar, Nellie
Devise, Leona M.
Devereaux, Margaret
Diamond, Grace
Deane, Rachel
Dunbar, Miss F.
Drum, Lulu Tabor
Dauvray, Helen
Emery, Georgie
Eagleton, Ethel
Eliot, Maxine
Elmore, Kate
Ellis, Mrs. Chas. F.
Emmet, Mrs. Harry W.
Farrance, Lulu
Furgeson, Mattie
Fairbanks, Bessie
Fay, Anna Eva
Gilson, Lottie
Gene, Gene Val
Gibersoir, Mamie
Gilbert, Kate
Garrick, Miss C.
Gilman, Ada
Gray, Alice
Gardner, Gussie
Hanson, Annie Clark
Holland, Mildred
Hillman, Blanch
Hallock, Mrs Chas.
Hadley, Alberta
Hamlin, Harriett
Howell, Marie
Henley, Mrs. H. B.
Hoffman, Maud
Herndon, Agnes
Hartford, Lucia
Haywood, Nina
Heath, Miss K.
Harned, Virginia
Irving, Blanche G.
Jewel, Helen
Jacobs, Bertha
Johnstone, Mrs. O. H.
Jordan, Carina
Johnson, Virginia
Johnstone, Mrs. O. B.
Johnstone, Sibyl
Johnston, Sally
Knowlton, Inez
Kelly, Mrs. Mary
Kitson, Ella
Kidder, Kathryn
King, Carrie
Kirwin, Susie
Knott, Roselle
Keefe, Clara
Keefe, Mrs. T. J.
Lincoln, Francisca
Losee, Carrie Alberta
Leigh, Adelaide
Lehman, Margerete
Lewis, Lillian
Lennard, Frankie
Lewis, Annie
Lovejoy, Bella
Lorraine, L.
McKnight, Mrs.
Marriott, Mrs. Wm.
Merlo, Madeline
Muller, Elsie
Moore, Clara
Madison, Stella
Morella, Myra
McCormack, Mrs. Maud
Macauley, Ruth
Mortimer, Mrs. A.
Marble, Mary
Melbourne, Lillian
May, Mae
May, Bertie
Milford, Therese
Neville, Hattie
Noel, Maude
Norton, Miss Willie
O'Brien, Mrs E. D.
Oni, Adele P.
Prussell, Queenie
Palachek, Mrs. L. M.
Palmer, Minnie
Ritchie, Adele
Raymond, Miss
Royle, Mrs
Reed, Mrs J. A.
Rober, Katherine
Ruskin, Helen
Reynolds, Carrie M.
Rossiter, Mrs. Maud
Routley, Kattie
Ryley, Mrs M. L.
Russell, Hattie
Russell, Emily
Rowan, Linda
Rechelle, Lizzie
Story, Anna W.
Sandry, Adelina
Singer, Marion
St. John, Frankie
Seymour, Lottie
Sprague, Estella
Sullivan, Frankie
Stover, Maud E.
Sheerer, Mae
Smith, Edith M.
Sayles, Marion
Shalders, Jose
Shepard, Mamie
Stevenson, Sadie
Satterlee, Jennie
Silvester, Annie
Tumamure, Rose
Tucker, Mary
Tutein, Carrie
Tabor, Lulu
Taylor, Lucy
Thornton, Bonnie
Tack, Alice
Ulmer, Maud
Valentine, Margery
Vickers, Mattie
Vernon, Miss N.
Verno, Anita
Whitney, Annie
West, Florrie
Webb, Dora
Walker, Nettie
Winthrop, Ethel
Webb, Mrs. E.
Willis, Susie
Wallace, Sylvia M.
Yberri, Lola

MEN.

Alderton, R. H. I.
Adams, Barret H.
Adrian, Walter G.
Amony, J. D.
Ames, Edward
Armstrong, Mr
Atkinson, Will
Alsop, M. L.
Bacon, Mr
Barsett, Albert T.
Blaisdale, E. E.
Brewster, Edwin
Burt, C. A.
Barrett, Joseph
Brown, Theo. M.
Burbidge, C.
Batcheller, W. H.
Bruce, Wallace
Bankson, John W.
Bradbury, J. H.
Bingham, Chas. M.
Beebe, E. P.
Bruham, Dave
Blocksom, Harry
Baker, F. E.
Brand, J.
Berlim, J. S.
Bertram and Willard
Brown, Geo.
Bruening, Mr
Barbour, Edwin
Brosey, Chas. F.
Cawlteone, J. W.
Caldwell, F. W.
Cohn, Lester
Chapman, Jimmey
Coventry, Gerard
Carson, Jas
Carroll, Billy
Carlton, W. T.
Canfield, Eugene
Coffey, T. J.
Clark, Dan'l H.
Clarke, Payne
Colbert, Wm. F.
Campbell, Robt.
Cavendish, Wm.
Corbett, H. R.
Cline, C. B.
Chamberlin, R. C.
Carpenter, A. B.
Collier, William
Collier, Edmund
Calburt, Frank
Carroll, Richard
Church and St John
Chanler, Harlow
Craig, Charles
Coldren, C. E.
Cooley, H. T.
Canfield, W. H.
Donalh, H. W.
Denring, M. J.
Duon, Walter
Dempsey, Clifford
De Vere, Frederick
Davis, Bert
Day, Edmund
Dupree, Frank
Doran, W. A.
Dixon, W. F.
Daly, Carroll
Davies, H. W.
De Forest, Billy
Dillon Brothers
Dillon, Wm.
Dunbar, G. F.
Dowling, Jas. Jay
Drew, Sidney (Mr and Mrs.)
Dunne, John W.
Dyer, Wm. M.
Dyer, Wilber
Dellinger, E. J.
Engelhardt, F. J.
Erving, Geo.
Edwards, Chas.
Everett, William
Ellsworth, Mark
Esler, O. Leigh
Ewing, Horace
Fountain, Robt
Flynn, P. H.
Figman, Max
Farren, Geo. F.
Frear, Fred
Fraser, John A.
Fulford, Robt.
Fulton, Edward
Foy, Eddie
Fulton, Chas.
Fish, Mose
Freeman, Max
Grant, Lawrence
Gregory, Geo. L.
Grismer, Joseph R.
Gordon, Chas.
Garrick and Collier
Gorman, W. E.
Gill, Geo. E.
Gluck, Martin
Gordon, C. C.
Granger, Willis
Gilmore, Paul
Gill, William
Giles, Arthur
Gould, Raymond
Gaden, Garland
Glover, W. H.
Goodstadt, Len
Grattan, Stephen
Grattar, Mr
Hanley, Martin W.
Heyd, Edw. F.
Hennequin, Alfred
Hernandez, G. F.
Hasselorder, C.
Hart, F. A.
Haworth, Wm.
Hatch, Wm. R.
Holloway, James G.
Hume, Edward W.
Henshaw, John E.
Haworth, Joseph
Hasian, F. J.
Harland, Robert
Holmes, Raymond
Hunt, Will
Heigh, J. Grant
Hoops, Arthur
Howe, J. P.
Harrison, Henry
Houghtaling, Geo.
Hodges, Walter
Harley, John F.
Harbird, Chas.
Hanley, Ernest
Hale, Edward
Hoey, Fred C.
Hooley, W. F.
Hall, E. M.
Heath, George
Isham, John W.
Jerome, Elmer
Jewett, Henry
Jask, E. B.
June, George
Jefferson, Chas.
Jardine, Henry
Kidder, D. F.
Kranz, Alfred
Key, J. Barton
Kunkel, Geo.
Kilday, Frank
King, S. T.
Karl, Thos
Kennedy, J. W.
Lykens, Wm.
Lee, Harry
Landers, Frank
Lonsdale, H. G.
Lacy, Dan
Lewis, M. G.
Leavitt and Nevello
Lilormo, Prof. J. S.
Leake, Frank
Locke, Mr.
Lacy, Harry
Lykins, W. L.
Leahy, Jack
Lynch, Thos. F.
Lane, J. H.
Leo, M.
Leiberman, Sol
Leffingwell, Myron
Leste, Dan'l
Livingston, Albert
MacFadden, E. E.
Mayo, T. Geary
Mgr. "Dixey Quartette" co.
Mgr. Bob Hunting Circus
Murphy, John D.
Mgr. Duff
McCarthy, Dan
Mgr. Cleveland's Minstrels
Mever, Hamilton
McAlister, R. E.
Mgr. Leon W. Washburn Circus
Mgr. Sells Bros. Circus
Mgr. Austin Sisters Big Show
Mgr. Wallace's Circus
Mgr. Derby Museet co.
Miller, H. B.
Mandeville, W. C.
Mgr. Imri Fox Combination co.
Myers, Henry
Miller, R. J.
Moody, C. W.
Murphy, Fitzgerald
Mills, John
Morm, Nat D.
Maffin, A. W.
Marks, Jim
Murray, Thos. E.
Mgr. Grant Killer co.
Williams, Griff
Mgr. Wilbur Opera co.
Mgr. Arm of the Law co.
Moore, Walter, Jr
Morton, Geo. E.
Marsh, John
Newell, N. D.
Northen, Joseph S.
Nakagana, Mr K.
O'Callagan, Neill
Ogden, Wm. R.
Oppenheimer, Joe
Ormstole, Geo. W.
Ormonde, Frederic
Olmstead, Geo.
Olmstead, Mr or Mrs.
O'Rourke, Eugene
Prince, C. A.
Phillips, M.
Pottle, Wm.
Pendergast, W. H.
Pusey, Chas. A.
Perugini, G. C.
Perper, Teddy
Platt, Geo. F.
Phillips, Walter A.
Poor, Chas. B.
Perry, F. L.
Pratt, Chas
Parker, Charley
Rossman, T. M.
Reno, Frank
Ransome, John W.
Reynolds, W. H.
Robinson, Forrest
Reilly, John P.
Robertson, James
Reilly, T. M.
Robinow, A. Gordon
Robinson, C. E.
Rerkhoff, Ivan
Royle, A. Milton
Reagan, Jas. W.
Robeling, Geo.
Rodenbough, H. S.
Robertson, Donald
Royer, Ralph
Rogerson, Clarence
Ryley, Thos. W.
Rosenbaum, Edward
Roberts, Franklyn
Reist, L. H.
Roberts, Hon. C. W.
Reilly, Jas. A.
Smiles, F. F.
Sykes, Jerome
Simons, Jay
Shea, Thos. E.
Secor, Geo. J.
Staive, J. F.
Stg. Mgr. One of the Bravest co.
Smith, Harry B.
Sullivan, J. T.
Scannell, G. P.
Simms, Williard
Sackett, Hubert
Sweetland, Eugene
Sanger and Daniels
Sinclair, R.
Siegrist, D. W.
Short and Edward
Sherwood, Wm. H.
Sanders, A. C.
Stetson, Walter
Snow, Ross C.
Sheridan, J. W.
Short, Frank Leo
Somers, Vernon
Standish, Joseph
Tavernier, Albert
Tuthill, Henry
Thatcher and Johnson
Tilton, Edwin B.
Thompson, W. H.
Teal, Ben
Tillotson, J. K.
Taylor, H. W.
Tanes, Arthur
Teegarden, W. A.
Tyler, Geo. C.
Vance, R. Edgar
Vance, Elmer E.
Van Dyne, C. E.
Van Osten, Thos. D.
Varian, Ralph C.
Vandelip, Mr.
Van Dusen, E. A.
Wilbur's Minstrels
Wayne, Chas.
White, E. C.
Walker, Walter
Wood, N. S.
Walter, Bert
Wilbur, Clarence R.
Wells, Carlton
Woodcock, H.
Wheelan, A. C.
Wheeler, W. O.
Wheeler, C. B.
Walters, C. M.
Williams, Griff
Wilkins, Harry
Warde, Frederick
Wolff, Emil O.
Walters, Chas. L.
Wall, Jas
Wade, E. L.
Wertheimer, Henry
Warde, N. G.
Xavies, G.

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S. N. KERLEY, Secretary.

TO MANAGERS OF THEATRICAL AND OPERA Companies—Don't be deceived. "Bonnie's New Opera House," W. B. Cundiff, Manager, is the only regular theatre and opera house in Clinton, Ill. Built in 1894, raised floor, opera chairs, parquet, parquet circle, private boxes, balcony, heated by steam, lighted by electricity, and all up-to-date improvements. Now booking for 1896-'97. All letters must be addressed
W. B. CUNDIFF, Manager.

TELEGRAPHIC NEWS

CHICAGO.

Theatregoers Face Many Holy Week Temptations--"Biff" Hall's Chat.

[*Special to The Mirror.*]

CHICAGO, March 30.

With the grand opera, Minnie Maddern Fiske, Olga Nethersole, Caroline Miskel, Willie Collier, and Lockhart's elephants, Chicago theatregoers face many Holy Week temptations. The Auditorium has been crowded with the swells, and the singers have successfully protected their throats from the raw lake winds, so there have been few disappointments. Melba, Calvé, the De Reszkes, Arnona and Plancon have made new friends, and Madame Saville's debut was a triumph. Marie Engel, a Chicago girl, also scored heavily. This is the farewell week of the singers. Romeo and Juliet is the bill to-night, and during the week seven or eight operas will be presented.

McVicker's was crowded this evening with a fashionable audience to welcome Minnie Maddern Fiske on her return. She presented A Doll's House and her own tragic episode, A Light from St. Agnes, and the latter part of the week Marie Deloche will be revived. The talented artiste is here for three weeks.

Mr. Herne's six weeks of Shore Acres closed in a blaze of glory at McVicker's Saturday night. He is a great artist and his is a great play.

Peter Dailey's week at the Columbia was fair. Next season he goes out under the sole management of Edward Rosenbaum in a new farce-comedy. Manager Rosenbaum says that at the close of the present season A Night Clerk will be sold to the highest bidder, and that he will not be at the auction.

I think that A Contented Woman is one of the best of the Hoyt plays. It is a very neat satire, capitally presented. Caroline Miskel's stunning gowns are the talk of the town. Frank Lane has the most corpulent part ever written for an actor. All he has to do is to sit around and smoke perfectos and say bright things. Mrs. Clara Gage Clarke's character bit is clever, young George Ober is very funny and Matt Snyder handles the stage and a Hoyt bit with his accustomed skill. Amy Ames, Rose Snyder and the little Henglers are all good, and Willie Currie, the fashion plate, is a dream of manly beauty for fair women. The business has been good. The engagement is for five weeks.

The greatest hit ever made at a Forty Club dinner—and there have been many—was made at the Wellington Thursday by John W. Ransone, who remained over for the occasion. He came in made up as "Boss" Croker and kept the company in a roar for twenty minutes. The next morning he "ducked" for Gotham. Among other club guests were Ed Rosenbaum, Signor Bevigniani, Frank Lane, W. B. Gross, and Matt B. Snyder.

Owing to the serious illness of his wife, Stuart Robson canceled his second week at the Schiller and went on to New York. Mr. and Mrs. Hayden will remain here. The house will be closed until Easter Monday, when Marie Wainwright will open in The Mystery of Agnes Page.

That omnivorous newspaper reader, Will Lackaye, has unearthed the following "ad" in a St. Louis newspaper: "Pupils wanted for the stage; terms, $1 50 week until competent; will sign contract to pay $50 if failing to place you with responsible company; security furnished; you must train; country flooded now with lot of half-witted, imaginative people who think all necessary is plenty of nerve, chance to act, and their fortune is made. Nit. Public won't receive their acting; managers won't employ them; blacklisted out of companies and offices. What! them study? don't insult them; they are natural-born geniuses—in barnstorming. Start right."

Theresa Vaughn and Willie Collier entertained a large house at the Columbia last evening in Little Christopher. The engagement is for but one week, and next Monday we see An Artist's Model for the first time.

Talk about your rapid transit! Charlotte Behrens secured a divorce here from Mr. Huhn one day last week, and was married to Robert Mantell the following day. They did well at the Haymarket, where Louis James presented Macbeth before a large house last week. During the week he will be seen in Virginius, Hamlet, Othello, and Romeo and Juliet, and he will be followed by In Old Kentucky.

Speaking of Macbeth reminds me of a criticism I heard last week. "I don't think that Sir Henry is as good a Macbeth," said the critic, "as the chap who makes the pearl-top lamp chimneys in Pittsburg."

Cissy Fitzgerald and The Foundling closed yesterday at the Chicago Opera House, and this week Lockhart's famous elephants are appearing twice a day, supported by Lew Dockstader, Mr. and Mrs. Sidney Drew, Lew Bloom, and a great vaudeville show. This house will soon be given over to vaudeville, and Managers Kohl and Middleton will rebuild the Olympic this Summer, enlarging it as Manager Hopkins is enlarging his South Side house by throwing the old Park Theatre into it.

This is Miss Nethersole's farewell week at Hooley's and she has been doing very well in her red hot versions of Carmen and Camille. This week she will add Frou Frou and Denise. After her performance of Camille the other night she was in a faint for an hour. Nichette was never played until Effie Shannon played it.

Ringling Brothers' big shows will open the season at Tattersall's Saturday, April 11, remaining three weeks. They have the Lockhart elephants, and a great aggregation of talent. (For particulars, see small bills.)

Matt Snyder once played Sir Lucius O'Trigger to Jefferson's Bob Acres, and the Falkland of the cast had an awful "make-up." On one of his exits, at the speech, "Poor Falkland," Mr. Jefferson looked after him and signed, "Yes, the poorest I ever saw." It was Jefferson's first "guy."

Pete Dailey was called upon the other night for a curtain speech. "Why should I make a speech?" he asked the audience. "Mansfield don't." Brother Hoyt is called upon for a curtain speech nearly every night. The first night he made a graceful reference to Mr. Mansfield, who was in a box, calling him "the greatest actor on earth." Regards to Horace Vinton.

Charlie Clayton has been named as the Chicago lodge delegate to the annual gathering of the Elks' Grand Lodge.

The Mystic Shriners gave a big minstrel show the other night, and one of the stars was "Happy Cal" Wagner, a member of the Shrine.

Two Old Cronies opened well at the Academy of Music yesterday, while at the Alhambra The Fencing Master had two big houses.

Frankie Jones, Gerald Griffin and Carrie Lamont are at the Lincoln this week in a clever show, In Old Madrid.

The attraction this week at Havlin's is The Smugglers, and over at Hopkins' West-Side house Harry Jackson is playing the title role in Rip Van Winkle, in which he once played the boy with Jefferson.

The name of Tom Prior's new bicycle play, which is soon to go on the road, is Mr. Wheeler, of Wheeling. He will have two men ahead—one to advertise and the other to interest local bicycle clubs.

I think that the English managers are responsible for many of the soubrette names in my album. Will C. Mason, with Nixon and Zimmerman, has discovered these gems in the cast of The Shop Girl, "Annie Albu, Connie Ediss, Hylda Huxley and Zare De L'Orme;" and from Emily Bancker's cast he culls Anita Venio and Chauncey Olney. Isis Von Mitzel and Zula Ellsworth are two more discoveries.

John W. Blaisdell, the old-timer, is serving on a jury. This is reassuring, as no one over sixty is qualified to act as a juror. Frank E. Aiken please write.

The late Manager McVicker wills his son Horace a big block of stock in the theatre company and $5,000 in cash. His old lieutenant, L. L. Sharpe, has 100 shares of stock.

Joe Cawthorn comes to the Lincoln next week.

Speaking of odd names recalls some belonging to my police court constituents, chief among which are are "Bumpy" Doyle, "Scrappy" Sheridan, "Wooden" Welch, Connie I. O. and "Dutchy" Burke, to say nothing of

"BIFF" HALL.

BOSTON.

Fanny Davenport and Bernhardt Appeared as Opposition Gismondas--Late News.

[*Special to The Mirror.*]

BOSTON, March 30.

Holy Week brings few changes to Boston theatres, but no house is closed on account of it. The feature of the night in Boston is the double performance of Gismonda by two stars at two theatres. It is safe to say that such a condition of affairs has never occurred in this city before.

At the Tremont Bernhardt's engagement continues to be very successful. Prices are doubled for her stay, and the audiences large, although not testing the capacity of the theatre. The performance of Gismonda to-night has aroused the greatest interest of the entire engagement thus far.

The second Gismonda of the week is at the Boston, where the standing room only sign has been out for each performance, and in spite of the large demand Gismonda will be withdrawn in the middle of the week to make way for La Tosca.

W. H. Crane is back again at the theatre where his greatest Boston successes have been made, and his engagement at the Hollis Street Theatre promises to be of unusual interest. The members of the Hull Yacht Club were present in a body to-night to give their Commodore a cordial greeting.

The Castle Square company produced Lucia di Lammermoor, giving Fatmah Diard an opportunity to show how she has developed in lyric work. Miss Lane and Miss Mason are out of the cast in this production. Nina Bertini Humphrys has been added to the company.

Kate Claxton is announced to make her farewell Boston appearance in The Two Orphans at the Columbia this week. Business promises to be large.

John and Marion Manola Mason caught the fancy of the Bowdoin Square patrons in tremendous style with Rosedale last week, and the theatre was crowded throughout the entire week. For the last half of their engagement they have revived The Octoroon. J. S. Maffit, Jr., is the Wah-no-tee again.

This is the last week of the engagement of Robert Hilliard at the Park. Opposition has been big, but it has had no effect upon the size of the audiences which he is attracting, and his popularity in Boston is established.

The Gay Parisians are also in their last week at the Museum. The little farce, Beware, the Dog, in which Little Tuesday is seen to charming advantage, is an effective curtain-raiser.

Sarah Bernhardt and Ida Mulle were two of the professionals entertained by the Playgoers' Club last week. Bernhardt was the guest of honor, while Ida poured tea. I wonder if they will reverse things the next time the two are in Boston, and let Bernhardt pour tea while the vivacious little singer shakes hands with the ambitious Playgoers. Grace Atwell, who was also present, assisted Miss Mulle.

During the recent cycle show Maze Edwards was arrested charged with sending out scurrilous postal cards which read "Meet me at the band-stand at the Cycle Show to-night. George." But he has received complete vindication by the grand jury, as no indictment was found against him.

The Grand Museum was closed last week for the season, and to-day the workmen began operations to remodel the structure. The auditorium will be lowered to the street floor, thus giving an additional balcony. The place will be a handsome addition to Boston theatres, and when it is reopened it will be known as the Grand Theatre.

Jennie Kimball's remains were brought to Boston for burial Friday. Corinne and a number of the members of the Kimball Opera company came with them to attend the funeral services, which were held at Forest Hills. The casket was completely covered by the floral designs which had been sent by professional friends.

Society people who went to one of the performances of Sarah Bernhardt last week will regret it. The subway fence extends in front of the theatre, and the ambitious sign painter had just completed a great sign when the performance let out. Result: A rush of fashionable people and thousands of dollars worth of costly dresses and furs badly damaged by fresh paint.

The second anniversary of the opening of B. F. Keith's new theatre last Thursday was celebrated by a dinner given by Mr. Keith to his personal friends on the Boston press. This was given at the Adams House, and was complimentary to E. F. Albee his general manager. Press Agent Keating acted as toast master, and Mr. Keith received many floral pieces from friends who united in congratulations.

Sarah Bernhardt will make a professional tour of France next Summer, and about Oct. 15 she will produce a new play by Emil Bergerat, entitled Plus Que Reine, at her theatre in Paris. She says that her memoirs will not be ready for publication for two years.

The House has rejected the bill for better regulation of the theatres.

Henry Lawrence Southwick of the faculty of the Emerson College of Oratory is to play Hamlet at the Museum 11, and he may adopt the stage permanently.

R. A. Barnet's review which Harry Askin is to produce at the Tremont this Summer has been named The Merry Go Round, a musical X Ray.

Archibald Clavering Gunter has dramatized A Florida Enchantment, and the piece will be produced at the Park 27.

Judith Bordeaux, of the Gay Parisians, has been entertained here socially during her Boston engagement.

Josie Henderson, the Boston girl, who is credited with a success with The Fencing Master, is to enter the vaudeville ranks as a ballad singer.

Edward E. Rose will stage The City of Pleasure at the Bowdoin Square 14.

Celie Alsberg has joined the stock company at the Grand Opera House.

John Stetson's magnificent hotel, The Savoy, erected upon the site of the old Globe, was opened to the public to-day. It promises to become the Boston home of professionals playing in this city, and it is magnificent enough to satisfy all.

William Harris' residence was entered by burglars Sunday afternoon while the family and servants were absent and the whole house was ransacked. When the family returned it was found that diamonds and jewelry worth very nearly $4,000 had been stolen. There is no clue to the robbery, which is the most sensational that has occurred in the city for months.

Maud Hoffman is in Boston, having been suddenly called home by a domestic bereavement. She is discussing an American engagement with Frohman, but will probably return to Wilson Barrett, who is preparing a new drama, A Daughter of Babylon.

Robert Hilliard and his manager, W. G. Smyth, object because Frank Silling exhibits pictures of the lynching of a negro named Robert Stensa Hilliard. They want the use of the name Hilliard stopped.

On account of the death of the mother of Mrs. E. G. Sutherland the coming performance of Sweet Lavender has been postponed to the middle of May.

JAY BENTON.

BALTIMORE.

New Bills in Maryland's Metropolis--Receiver For Harris, Britton and Dean--Items.

[*Special to The Mirror.*]

BALTIMORE, March 30.

Sprightly and jolly Fanny Rice appeared at Ford's Grand Opera House as Nancy at the French Ball, and kept her audience in good humor. She is supported by a good company, which includes H. W. Frillman, who is very popular here, and Alice Vincent, one of our former Summer opera favorites. Easter week, Bluff King Hal, a spectacular burlesque from the pen of Charles E. Ford.

At Harris' Academy of Music, The Land of the Living, a sensational melodrama, with appropriate scenery and an excellent cast, had a very good opening. Myron Calice, who has many friends here, has a strong part, which is well played. Next week, Hanlon's Fantasma.

The Lost Paradise, with James Thorne as Reuben Warner, drew well at the Howard Auditorium. It will be followed by Mrs. General Tom Thumb's Liliputians.

At Kernan's Monumental Theatre Irwin Brothers' Big Specialty company gave a first-class vaudeville entertainment. Next week, Flynn and Sheridan's Big Sensation will be the bill.

John W. Albaugh, Jr., in response to many requests, has decided to give another production of his comedy drama of the revolution, Trenton. This will take place April 14 at the Lyceum Theatre. It will be followed by Withered Leaves and Delicate Ground. The presenting company will include John W. Albaugh, Jr., John Marshall, Ed S. Marble, Lizzie Hudson Collier, and Madeleine S. Berger.

The Harris, Britton, and Dean company, managers of Harris' Academy of Music, passed into the hands of receivers on Thursday last. The bill praying for the appointment was filed in the Circuit Court by Herman Arndt, leader of the Academy orchestra, a creditor. The company answered with consent. Acting under an order of the court, the receivers will continue the business until the end of the season. They have appointed Tunis F. Dean as manager. He confidently expects that the creditors of the company will be paid in full as the attractions booked are strong.

Mrs. Thomas W. Keene is visiting friends in this city, and is at present the guest of Mr. Thomas Boglan, the popular manager of Guy's Hotel.

A benefit performance was given Thursday afternoon at the Howard Auditorium to assist the members of the chorus of the stranded Leslie Opera co. The affair was arranged by Manager Kernan, of the Auditorium, and Manager Harris, of the Boston Howard Atheneum Star Specialty company, and netted a goodly sum for this worthy charity. E. H. Sothern contributed $100, Loie Fuller purchased a box, and in fact all of the well known members of the profession in the city assisted in one way or another in the good work.

Loie Fuller drew a great throng of people to the Music Hall on Thursday evening to see her dance, and with the assistance of wonderful light effects, pleased them all. She was assisted by Fannie Wentworth, and others, who contributed to an agreeable entertainment.

The final Peabody recital was given at Peabody Hall on Friday evening by Professor Emmanuel Wad. It was well attended.

Milton Slemmer, the scenic artist, has been at work for three months on the scenery for Bluff King Hal next week at Ford's. No expense is being spared to make this a notable production.

Mrs. Ada E. Harris, of the Harris, Britton and Dean firm, and widow of the late P. Harris, will be married in Washington, D. C., April 9 to John McDermott, of that city.

HAROLD RUTTLEDGE.

PHILADELPHIA.

Few Changes of Bill--A War Time Wedding Due at the Broad--Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, March 30.

The Lental season up to date has not materially affected the patronage at our various places of amusement, but this week (Holy Week) is to be dreaded as the openings to-night prove, the attractions at our first-class theatres being continued from last week. The People's Theatre will be closed the entire week, and Creston Clarke at the Grand Opera House gives no performance Good Friday evening.

The Bostonians are in their second and last week at the Broad Street Theatre, giving Robin Hood for three nights, and closing with the first representation in this city of their romantic opera, A War Time Wedding, by C. T. Dazey and Oscar Weil, who are now here superintending this important production with the full strength of the company. On its success here will depend its fate for a place in the repertoire of this popular organization. The Mask and Wig Club of the University of Pennsylvania play their annual engagement Easter week, giving their new burlesque, No Gentleman of France. Week of April 13 Madame Duse; 20 Joseph Jefferson.

Frank Daniels has a money-making attraction in The Wizard of the Nile. The whole performance is enjoyable, the opera being presented by a large meritorious company. Too Much Johnson follows April 6 for a two weeks' stay. Little Christopher April 20.

The Fatal Card at the Chestnut Street Opera House will be followed April 6 by Augustin Daly's company and Ada Rehan with a brilliant programme. Henry Irving April 13.

The Sporting Duchess has met with an extraordinary and profitable five weeks' stay at the Walnut Street Theatre, it being the best engagement played at this house for many years. A Social Highwayman, with E. M. and Joseph Holland, comes week of April 6, followed by The Strange Adventures of Miss Brown April 13 for two weeks.

Fanny Rice has a good musical comedy in At the French Ball and closes her season in Baltimore April 4. She goes direct to New York to prepare for her engagement with the star cast of The Rivals.

Creston Clarke at the Grand Opera House presents Richard III. and Merchant of Venice for week. David Garrick is in rehearsal for week of April 6.

Dreams, or Fun in a Photograph Gallery at the Girard Avenue Theatre was received with much enthusiasm to-night. Mamie Gilroy, Margeret Dale, Harry Davenport, John Mc Ardle, Thomas J. Powers, Jr., and the large stock company were aided by Katherine Fleming of the Hinrich Opera company, Signor Gianini, Philip Buch, Virginia Hennings, and George Zottman, who have been engaged to introduce specialties in the photograph studio, Arrah-Na-Pogue, with new stage settings, and George Holland in the cast, week of April 6.

Greta Risley, formerly of the Hinrich Opera company and lately of the Sparrow company, was married March 19 to Louis Casavant of the Wizard of the Nile organization and has joined the company, playing the part of Simoona. A courtship of three days settled the fate of this now happy pair.

E. Cholmeley Jones, music and vocal teacher, and also press agent of Nixon and Zimmerman's theatres, will give his annual oratorio recital and concert at Musical Fund Hall May 6. He is a good fellow, well liked, and deserves a rousing benefit.

Alabama, with a company including Clement Bainbridge, Scott Cooper, George B. Miller, Ed B. Kelly, and Ethel Irving are at the Park Theatre this week giving a good representation of this popular picture of Southern life. Cissy

Fitzgerald in The Foundling follows 6; The Fatal Card 13; then comes Tyler and Askin's new operatic production 20, for indefinite time. It is entitled Miss Philadelphia, Her Diary. The book is by Edgar Smith, and the music by Gustav Kerker, Julian Edwards, and Herman Perlet. Rehearsals are now going on in New York.

Buffalo Bill's Wild West opens in this city end of April, locating at Eleventh and York Streets.

The Paint and Powder Club of Baltimore with their burlesque, Bluff King Hal, appear at the Academy of Music for a single performance 18 The receipts will be devoted to charity.

Mrs. John Forepaugh by her good management and enterprise is attracting universal attention to the theatre bearing her name, and where Woman Against Woman is well acted by the favorite stock company. For Easter week and first time at popular prices Carmen will be the programme, with Martha Ford in the title role, and George Learock as Don Jose.

Michael Strogoff, with William Morris surrounded by a strong company, is the attraction at the National Theatre for week. It is a fine scenic production and deserves popular recognition. Neil Burgess in The County Fair April 6; A Bowery Girl 13.

Donnelly and Girard in the new Rainmakers open here week of April 6, with many specialties added since it was last produced in this city. J. K. Emmett with Fritz in Love booked for week of April 20.

John L. Stoddard, under the management of Burditt and North, will inaugurate a series of five lectures at the Academy of Music April 17, 21, 24, 28 and May 1.

The Standard this week has a strong attraction in Walter Kennedy, well fitted by nature to play the giant Samson, which is the title of the drama presented with spectacular effects. Ten Thousand Miles Away, with Fred Warren, is the card for Easter week.

Dumont's Minstrels with unchanged programme continue at the Eleventh Street Opera House. New acts in rehearsal for coming week.

The Al Hayman, Nixon and Zimmerman Theatrical Syndicate are already booking the circuit for season 1897 98.

La Loie Fuller attracted an immense house to the Academy of Music March 24, and in spite of the defective lights made a great success, the receipts being nearly three thousand dollars. She remained over and repeated the performance the following afternoon. The supporting company comprises Fanny Wentworth, the female Grossmith, Anita La Blanche, W. P. Sweatnam, Jessie B. Miller and Signor Tagliapietra.

The famous old Arch Street Theatre was put up at public auction March 25, but the highest bid being only $65,000 it was withdrawn and will await private sale. The property is owned by a stock company, of which Michael J. Riter owns nearly the entire capital. Ninety thousand dollars, it is said, will buy the property. It is somewhat out of the way at the present time for use as a place of amusement.

Charles Frohman will give a professional matinee at the Walnut Street Theatre April 2, the attraction being The Liar, the cast including R. A. Roberts, Giles Shine, Joseph Brennan, James Kearney, Beresford Webb, W. C. Warren, Francis Neilson, Mabel Burt, Agnes Proctor, Anita Rothe and Ida Hammer.

There is now a committee of guarantors at work with a plan to raise $100,000 for a season of Grand Opera at the Academy of Music, and they have already secured the option of dates beginning Dec. 14 to March 15, 1897, two evenings and one matinee weekly. As yet it has not been decided who shall be in charge as musical director.

Mlle. Loventz, assisted by Signor Alfonso Rosa, will be given a testimonial benefit at the Foyer of the Academy of Music on the afternoon of April 7, tendered them by the guarantors of the late Hinrich Opera company.

Robert Fitzsimmons and his vaudeville company are making it lively to-night at the Lyceum Theatre, where all the sporting community are congregated.

"A Cork Leg," a taking song of Henry Clay Barnabee, will be introduced in the new opera, A War Time Wedding, this week at the Broad Street Theatre.

Camille D'Arville Opera company and The Prisoner of Zenda are booked for return dates at the Broad.

Thank goodness, next week we will have gentle Spring, Easter week, and an entire change of attractions at all our theatres, with prospects of good business. S. FERNBERGER.

WASHINGTON.

Holy Week at the Capitol--The Leslie Opera Company Stranded--La Loie Fuller.

[*Special to The Mirror.*]

WASHINGTON, March 30.

A. M. Palmer's production of the new farcical comedy, His Absent Boy, at Rapley's Academy of Music was witnessed to-night by a very large audience that was thoroughly interested and constantly amused. Foremost in the cast are Frederick Bond, Max Figman, Frank Tannehill, Jr., Charles Harburg, Isabel Coe, Katherine Gray, Harriet Sterling, "Aunt" Louisa Eldridge and Paulina Willard. The nearness of the New York production and the want of space preclude a detailed account of story and plot. Joseph Jefferson in A Gay Old Boy follows.

A play of more than usual interest is A Woman of War, the attraction at Allen's Grand Opera House. It is an excellently told story of the devotion of the women of the South to the cause of the Confederacy during the late rebellion. A full house greeted the opening performance. Virginia Stuart and a competent support were warmly praised. The Hinrich Grand Opera company comes next for a two weeks' engagement.

E. H. Sothern in The Prisoner of Zenda, first time here, crowded Rapley's New National Theatre to the doors at advanced prices, and the sale for the stay indicates the favorite actor's banner engagement here. Julia Marlowe-Taber and Robert Taber follow.

Ada Rehan and Augustin Daly's company are at Albaugh's Lafayette Square Theatre for the second time this season, presenting a week of repertoire. The opening bill was The Countess Gucki. A large and select audience unmistakably appreciate the presentation. Twelfth Night, The Belle's Stratagem, The Honeymoon, The Last Word, School for Scandal and The Taming of The Shrew are promised. Whitney Opera company in Rob Roy comes next.

Loie Fuller appeared at Metzerott's Music Hall, giving two performances to good attendance. Miss Fuller presented four of her famous dances, "Night," "The Firmament," "Fire" and "The Lily of the Nile." She was assisted by Anita La Blanche, Willis P. Sweatnam, Jessie B. Millar, Signor Tagliapietra, Fannie Wentworth and Charles D. Kellogg.

Abe Leavitt's Rentz Santley Burlesque co. at Kernan's Lyceum Theatre opened a return engagement to a full house. Irwin Brothers' Big Show next.

Robert G. Ingersoll's lecture on "The Liberty of Man, Woman and Child," at the New National Theatre, and Henry Watterson's address on the life of Abraham Lincoln, at the Lafayette Square, Sunday night, were both well attended.

For the benefit of the Children's Hospital, Tuesday afternoon at the National, E. H. Sothern and his company present the prologue of The Prisoner of Zenda, and Mary Sanders will be seen in the comedietta, A Pair of Lunatics. In Honor Bound will also be given.

Frank Connelly, who was here on business for John Dunne, says that manager has secured Della Fox as a star under his management next season.

Although the Leslie Opera company experienced difficulties here during their engagement at Allen's Grand Opera House, the company left for Baltimore for their opening in that city. They were on the ground, but, unfortunately, left behind their costumes, which were held by Manager Allen in lieu of money due for fares advanced to bring the company here, certain amounts paid out for costumes, wigs, and the like. The week here was artistically and financially a disaster, a lack of financial backing was apparent, and the company could not have gone much farther had they wished. The precipitation of insolvency and failure of the Harris, Britton and Dean Company, managers of the Academy of Music in Baltimore, can hardly be traced to the stranding of the Leslie Opera company through their troubles here, nor was Mr. Allen at fault in any way, as stated in a Baltimore dispatch.

Manager David Towers, of the Convention Hall Ice Palace, has offered that vast structure for a benefit for the Home for Incurables, April 8. This affair will be under swell patronage, and a skating carnival in mask will be one of the events.

Loie Fuller's appearance here was under her own management, Koster and Bial having relinquished her direction, which in future will be in charge of Manager Edward A. Stevens.

John L. Stoddard's illustrated lecture season of three weeks at Metzerott's Music Hall commenced to-night to a crowded auditorium.

JOHN T. WARDE.

CINCINNATI.

John Hare, Trilby and La Loie on the Ohio River--Big Hats May Still be Worn--Items.

[*Special to The Mirror.*]

CINCINNATI, March 30.

John Hare, with Miss Julia Neilson, Fred Terry and the Garrick Theatre company from London, opened what promises to be a most brilliant engagement at the Grand to-night in A Pair of Spectacles, preceded by W. S. Gilbert's Comedy and Tragedy, with Julia Neilson and Fred Terry in the cast. Mr. Hare as Benjamin Goldfinch, his original creation in the former play, was inimitable. The latter half of the week will be devoted to Sidney Grundy's adaptation of Les Surprises du Divorce, entitled Mamma. Saturday afternoon Old Cronies will be the curtain-raiser.

At last! The first production here of Trilby was given at the Walnut to-night by A. M. Palmer's company with Wilton Lackaye as Svengali and Blanche Walsh as Trilby, John Glendinning, Alfred Hickman, Charles Reigel, Ignacio Martinetti, Mathilde Cottrelly, Rose Rand and Alice Evans are in the cast. There was an immense house and the play and players were enthusiastically applauded. The engagement is for two weeks.

Hoyt's A Trip to Chinatown is at Heuck's and drew two of the customary large-sized Sunday audiences yesterday. It has not been seen here for some time. Laura Biggar as the widow and Burt Haverly as Welland Strong are the leaders in the fun making.

A Green Goods Man, the farce-comedy made famous by Paul Dresser, is at the Fountain Square this week and is getting its full share of business. Many new specialties have been added and a thoroughly enjoyable entertainment is the result.

La Loie Fuller is at the Pike for this evening only in her wonderful dances. She is surrounded with good specialists, but she does not need them—she is an evening's entertainment in herself. The beauty and witchery of her dances cannot be described, they must be seen and then dreamed over.

Billy Butler has a benefit at Freeman's, Sunday next.

Morris S. Schlesinger, the efficient treasurer, and Floyd Laumann, the capable door-keeper of the Fountain, will be tendered a benefit at the conclusion of the regular season at the theatre. Many notable vaudeville stars have volunteered their services.

The bill introduced in the State Legislature some time ago by Philip C. Fosdick, of this city, making it a misdemeanor to wear hats and bonnets at the theatre passed the lower house last week by a vote of 59 to 22. The bill provides that the proprietor of the theatre shall be fined from $2 to $10 for permitting a hat or bonnet to be worn during the performance. As originally introduced the ladies themselves were fined, and its present form was brought about through amendment. It is not likely that it will pass the State Senate, however.

Cincinnati Lodge No. 5, B. P. O. E., elected the following officers at its annual meeting Friday: Exalted Ruler, John Galvin; Est. Leading Knight, E. S. Keefer; Est. Loyal Knight, H. W. Morgenthaler; Est. Lecturing Knight, E. S. Leavitt; Secretary, George A. Ficke; Treasurer, G. W. Schuler; Tiler, Henry Meinken; Trustees, H. B. Dunbar, one year; George W. Tibbles, three years; Frank Ratterman, four years; John Avery, two years; John Doyle, five years. Representative to Grand Lodge, Edward Donhan; Alternate, C. H. Kleinfelter.

Manager Havlin was in St. Louis the past week.

WILLIAM SAMPSON.

CLEVELAND.

Irving and Terry the Star Bill--McKinley's Theatrical Boomer--Other Notes.

[*Special to The Mirror.*]

CLEVELAND, March 30.

For Holy Week the Lyceum Theatre is dark the whole week, and the Euclid for the last four nights. The most notable attraction of the season, however, is at the Euclid for the first half, and the Cleveland and Star Theatres had both good bills for the entire week.

Henry Irving and Helen Terry, with their very large company of players and several carloads of stage paraphernalia, opened a short engagement to-night at the Euclid Avenue Opera House. The beautiful theatre was filled from pit to dome with the most brilliant audience of the season, including the leading society people of Cleveland and the surrounding towns. The reception of the two great artists was most enthusiastic. Nance Oldfield and The Bells was the bill. King Arthur and The Merchant of Venice will fill out the engagement. A successful engagement is assured, as the advance sale was the largest ever known at the Euclid. Effie Ellsler in repertoire next week.

Gustave Frohman's company will be seen at the Lyceum Theatre next week in Americans Abroad and The Wife.

A crowded house greets Charles H. Yale's Greater Twelve Temptations, which opened for a week at the Cleveland Theatre. Lost in New York will follow.

Packed houses, both afternoon and evening, at the Star Theatre welcomed Williams' Meteors, headed by the great Troja. Next week, Weber's Olympia.

S. W. Brady, in conjunction with his partner, E. D. Stair, of Detroit, last Saturday signed a lease of the Lyceum Theatre for a term of five years from July 1. This sets at rest the many rumors of a change of management at this house. C. H. Henshaw will remain as resident manager.

A. W. Collier, treasurer, of the Lyceum Theatre, will take advantage of the house being dark this week and visit his mother and sister in Baltimore, Md.

Last Thursday evening Gus Heege was forbidden by his physician from going on the stage, as he is threatened with pneumonia. His part was taken by J. C. Huffman, who played most creditably.

Colonel Robert G. Ingersoll will lecture at Ashtabula April 6 and Cleveland 7.

Effie Ellsler will appear at the Opera House, Elyria, O., April 15, this being the eighteenth anniversary of the opening of this house by John Ellsler and company. A reception will be tendered the veteran actor by M. E. Gaul, who has invited Cleveland friends and newspaper men to accompany him to Elyria on this occasion.

Hon. M. A. Hanna, millionaire owner of the Euclid Avenue Opera House, is much talked of now as manager of ex-Governor McKinley's Presidential boom at St. Louis. Hanna is one of Ohio's four delegates at large to the Republican convention.

Cleveland Lodge No. 18, B.P.O.E., takes a benefit at the Euclid Avenue Opera House on April 10. All the companies playing in the city will assist in the entertainment. Effie Ellsler and company will give the third act of Camille, John Ellsler appearing in a special role.

WILLIAM CRASTON.

ST. LOUIS.

Heavy Damages for John W. Norton's Death --Current Bills--Notes.

[*Special to The Mirror.*]

ST. LOUIS, March 30.

The Twentieth Century Girl opened at the Grand Opera House last night and was well received by a fine audience. Mollie Fuller, John T. Kelly and Gus Williams made a strong trio, and they were assisted by a company of talented people.

Robert Mantell appears at the Olympic Theatre this week in repertoire. Last night he opened in The Queen's Garter. It gave Mr. Mantell and his company unusual opportunities for effective acting. The Corsican Brothers, Othello, Monbars, Parrhasius and The Husband are to be given during the week. Mr. Mantell was ably supported by Charlotte Behrens and a good company.

John J. Burke appeared to two big audiences at the Hagan yesterday in his new absurdity, The Doctor, supported by some very clever people.

At Havlin's The Merry World began its engagement with yesterday's matinee. Two very big audiences were present at both afternoon and evening performances. A clever burlesque on Trilby, travesties on the various popular operas, and a burlesque on Madame Sans Gene, together with numerous specialties, comprised the bill. The company is a large one, and includes Amelia Summerville, Jeannette Beglara, Mark Sullivan and many other well-known people.

Frank McNeary, proprietor of Uhrig's Cave, will open his season about June 1 with the Spencer Opera company as the attraction for the Summer. Fred Zweifel, late of Hoyt's Milk White Flag company, will be manager and Alexander Spencer musical director. The opening opera will be The Gondoliers. Mr. Zweifel is expected here about April 26.

Edward T. Lawrence, the heir of the late John W. Norton, has received $2,000 from the Vandalia Railroad Company as damages for Mr. Norton's death.

Manager John Havlin came here last Friday on business and remained several days.

Manager William Garen is gradually getting better but cannot see his friends yet. The doctors say he will be able to receive visitors some time next week.

Treasurer John Sheehey is acting manager of Havlin's Theatre during Manager Garen's illness.

The administrator of the John W. Norton estate dismissed Saturday the suit of Norton vs. Charles A. Spalding and Pierre Chereteau. This suit was instituted by Norton in 1891, and was for his salary as manager of the Grand Opera House during Spalding's "pool" of the Olympic and the Grand.

The Dan Sully company, the Frank Mayo company, the Katie Emmett company, and the Baldwin company, all three playing here last week, lay off this (Holy) week. The Mayo company will take advantage of the week and go to San Francisco, where they open April 6. The other companies will remain here.

Alexander Salvini left yesterday morning for New York and will remain there until he joins his company here again next Sunday.

The lease for the site of the new Hopkins Theatre has been signed, and the plans are expected to be completed the latter part of this week, when work on the building will be immediately commenced. The theatre will be completed and opened Aug. 29. Colonel J. D. Hopkins was in the city on business last Friday.

The scenery, properties and baggage used by the Katie Emmett company in Chat, an American Boy, were attached for $3,000 at the Havlin Theatre last Saturday night. Peter Schick, the musical director, filed an attachment suit for $2,500 during Saturday afternoon, claiming damages for that amount for breach of contract. Schick was employed to organize and drill the boys' band with the company. The National Printing Company also attached for $500. The company had closed season, and its members been paid and left for New York.

May Baker is in the city on a visit.

M. C. Cummings, who was a member of Daniel Sully's company in 1894, secured an attachment upon Mr. Sully's goods and chattels at the Hagan Theatre last Saturday to collect $95, alleged to be the amount of back salary due him. Mr. Sully agreed to a compromise.

W. C. HOWLAND.

PITTSBURG.

The End of Lent in the Smoky City--A Good Week in Prospect--News Notes.

[*Special to The Mirror.*]

PITTSBURG, March 30.

Tompkins' Black Crook packed the Bijou Theatre to-night, as it is likely to do at every performance, judging from the large advance sale. Lewis Morrison follows in Faust.

The popularity of James T. Powers was demonstrated to-night at the Alvin Theatre, where he opened in Gentleman Joe. The house was filled, and the company made a strong hit. Next week Henry Irving and Ellen Terry in repertoire.

For Fair Virginia was the attraction at the Duquesne to a large audience. The play met with a cordial reception, and will do a large business during the week. A German comedy company of Cincinnati will occupy the Duquesne next week.

At the New Grand Opera House, The Prodigal Father opened to good attendance. Next week, Gus Heege in A Genuine Gentleman.

The Sages still remain at the East End Theatre, doing a fair business.

Floyd Turner, of the Bijou staff, joins the Buffalo Bill company this week.

Sam Scribner, of Scribner and Smith's Circus, is here. The show starts for Washington, Pa., April 24.

Paradise Alley comes to the Bijou shortly.

John A. Fullwood, of this city, has been engaged as advance agent by the Sages.

E. J. DONNELLY.

WHEN LONDON SLEEPS.

James H. Wallick continues to do a large business in the English provinces. He will continue his season there until June. Next season Mr. Wallick will present in this country a new four-act melodrama by Charles Darrell, entitled When London Sleeps. The piece is described as original and sensational. There are eleven scenes, one of which shows the interior of a circus. Mr. Wallick's bookings for this country are now being made.

BIG MONEY OFFER TO CHEVALIER.

It is said that Charles Frohman and Al Hayman last week made Chevalier, the coster singer, a $40,000 offer for a season of forty weeks to head a specialty company under their management. Chevalier refused this offer. His average earnings in London are $150 a week for appearing at three music halls each night.

LILLIAN RUSSELL ILL WITH GRIP.

Abbey's Theatre was closed last night and it was announced at the box-office that Lillian Russell was suffering so severely from grip and sore throat that her doctor would not permit her to appear. A rehearsal was held on the stage, however, and an understudy will sing the principal role to-night.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BROADWAY.—EXCELSIOR, JR., 8:15 P. M.
BIJOU.—THE WIDOW JONES.
EMPIRE.—BOHEMIA, 8:15 P. M.
GARRICK.—THE SQUIRE OF DAMES, 8:15 P. M.
GRAND.—THE WHITE SLAVE, 8 P. M.
HOYT'S.—A BLACK SHEEP, 8:30 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—MARGUERITE.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8:15 P. M.
PALMER'S.—ROSE COGHLAN, 8:15 P. M.
SANFORD'S.—SLAVES OF GOLD.
STAR.—THE LAST STROKE.
STANDARD.—CHIMMIE FADDEN.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—RICE'S 1492.
MONTAUK.—BOUCICAULT-MARTINOT COMPANY.
PARK.—THE TWO ESCUTCHEONS

HOBOKEN.

LYRIC THEATRE.—HANLON'S FANTASMA.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

A FAVORABLE OUTLOOK.

EX-JUDGE DITTENHOEFER brings from Washington, to which city he went last week for the purpose of making an argument before the Senate Committee on Patents in favor of the proposed amendments to the copyright law, news that encourages hope for the passage of the bill to prevent play piracy.

This measure, thanks to earnest work in its behalf by dramatists, managers and others interested, has received the approval of the Committee on Patents of the House and will no doubt be reported favorably by the Senate Committee. It has so many earnest friends in both branches of Congress that there is a strong probability of its passage.

Every theatrical manager, be he resident or traveling, who believes in business honesty should, however, take pains to have some influencing hand in the enactment of this amendment. No honest manager, whether he be a lessee or a producer of plays, can rest securely under present conditions. His property is liable to theft and production to his serious injury unless this amendment shall become law. And house managers even in the smaller cities should be as alert for it as other managers, because every director of a theatre ought to so conduct his business that he may have the best attractions that travel to set before his patrons. If the smaller resident managers encourage piracy by making terms with those who are using plays without right or authority, they will antagonize those who present plays honestly and adequately, and thus have little to offer those to whom they cater. No manager can satisfy his public by presenting inferior attractions, and there is no pirate in all the piratical gang who properly presents the play or plays he is dishonestly using.

It therefore behooves all managers, those in small towns as well as those in the larger cities, to put themselves upon record against play piracy and in favor of the pending law for its punishment and suppression. There are probably several members of Congress who through lack of specific information may not realize the importance of this measure, and who have no idea that its benefit will be widely local. Thus every reputable manager of a theatre should indicate to the member of Congress of his district the importance of the matter even locally, and ask for that member's vote and influence for the copyright amendment.

FRENCH USAGE.

THE London *Stage* has an article on theatrical usage in France that shows some interesting details of the business relations of managers and players in that country.

The theatre is a more settled institution in France than in England, of course; and there are no doubt some matters of business in the theatre in this country that crudely compare with like matters in Great Britain. But one detail of the French system throws a side light on the economic side of the employed as melancholy, perhaps, as that revealed in the business relations of actors and managers here, and that is the fact that the French artist gets an advance of "a quarter of a week's salary" before joining a touring company.

In the case of tours in France, the duration of the engagement is generally for a minimum period of one month, after which it continues from day to day at the option of the management. Of course the question of the extent of territory enters largely into this arrangement, and in that respect actors in this country are better off than their fellows in France, as they also are unquestionably in longer terms of employment and in surety, under responsible management, that they will not be released on so short a notice.

Should the French actor leave or otherwise break his contract he is liable to specific damages fixed in a specimen contract from which these regulations appear at £40. The manager is also liable to a like extent, but under limitations to his advantage. In the event of suspension of performances the artist cannot leave the company before the expiration of eight days, if the suspension be due to any cause for which the management is not reponsible, an event in which the salary does not become payable. On the other hand, an artist who has prevented a performance taking place "by feigned illness or any other cause," is liable in a sum equal to the largest that could be made by the representation. It is needless to say that actors here incur no such liability.

Engagements for a year in France are subject to the first month on approval, while engagements for three or five years may be canceled by the management at the end of any year. The artist has to rehearse for two weeks—not an unreasonable provision—but is fined £20 a day for absences. In his stock roles the artist must be prepared at from one to four days' notice, and must study any part, however long, in from one to two weeks, with a liability to £2 per diem for delay. Failure to attend the theatre each day mulcts him in £12, and he must not go out of the town, even in his leisure, without the written permission of the management. The fact of a fortnight's illness cancels the engagement, and the infliction of three fines within a month is a ground for summary dismissal.

From these regulations it will be seen that in many particular theatrical usage is far less exacting in this country than it is in France, although there are many methods here against which players may reasonably complain.

AN interesting article detailing the methodical habits of SARDOU is going the newspaper rounds. But it gives no prescription to other methodical persons who would become SARDOUS.

A MEMBER of the State Senate has introduced a bill providing that the regulation of theatres shall be vested in the Factory Inspector. There is some doubt about the statesmanship of the introducer of this measure, but there can be no doubt that he would make a comedian.

AND now, with a sensational enterprise quite characteristic of a certain class of amusement ventures, a drama on the cathode ray is promised. But really amusing ability in most of these up-to-date projects does not usually go hand in hand with the ideas they are supposed to typefy.

THE newly elected board of selectmen of Amesbury, Mass., have forbidden sacred concerts at the theatre in that city on the ground that "it is unlawful to take money therefor on the Sabbath." This theory might, perhaps, affect even the church "contribution plate," if carried out consistently.

A SCHEME is reported to be on foot in Boston for the erection of a theatre in which all the labor now performed by stage hands shall be done by electric means. If this shall abolish long stage waits, it will be hailed by theatre patrons as something good enough for all cities. And yet the stage manager is sometimes responsible for long entr'acte periods, and the sponsors for the invention do not say that it will abolish that official.

PERSONALS.

EMERY.—Winifred Emery has severed her connection with the Comedy Theatre and has joined Forbes Robertson's company at the Lyceum. She has been cast in the English production of For the Crown for the tragic part of Bazilide while her rival in public favor, Mrs. Patrick Campbell, plays the slave girl, Militza. The London papers gloat over Miss Emery's remarkably fine and powerful personification of the ambitious Bazilide. Yet there are those that cannot help wishing to see Miss Emery once again in parts where her gracious femininity and her natural method of speaking lines would have full display. In the revival of Frou-Frou at the Comedy some two years ago, she made a tremendous success. She was not less happy in the parts of Rosamond in Sowing the Wind and of Theophila in The Benefit of the Doubt. Miss Emery, who is Mrs. Cyril Maude in private life, is soon to lease a theatre, where she intends to produce a number of new plays by the authors who admire her work most—Messrs. Pinero, Jones and Grundy.

BROADHURST.—George H. Broadhurst, author of Thomas Q. Seabrooke's comedy, The Speculator, read a new play to Manager F. C. Whitney last week, which the latter promptly accepted for a New York production before Oct. 1.

CHIDLEY.—Sydney Chidley, whose scenic work at Morosco's Grand Opera House in San Francisco has earned the praise of the press and the public in that city, has contributed a series of illustrated articles on scene painting to the San Francisco *Sunday Chronicle*.

KNIGHT.—Mrs. George S. Knight will appear again as a star next season in a new comedy the rights to which she secured abroad.

FROHMAN.—Daniel Frohman is said to be negotiating for the presentation of Joseph Hatton's new English success, The Roll of the Drum, in this country.

RUSSELL.—Annie Russell will in all probability continue next season as leading woman with N. C. Goodwin.

REMENYI.—Remenyi, the violinist, was taken suddenly ill at Davenport, Ia., last week.

YOUNG.—James Young, Jr., who has been spending the Winter in New York, is suffering from typhoid fever at his home in Baltimore.

DREW.—John Drew is an expert with the foils. During the past month he has taken part in several fashionable fencing bouts.

RYAN.—Kate Ryan, who made a most genuine hit in the Boucicault revivals at the American Theatre, is a character actress of great popularity in Boston. From girlhood, she was a member of the Boston Museum stock company, and shared honors with some of its most cherished favorites.

JONES.—Mrs. W. B. Jones has been engaged to play Madame Prudence in Camille during Clara Morris' engagement at the Fourteenth Street Theatre. This will be Mrs. Jones' first appearance in the part since Modjeska's New York debut in the play.

HOLLAND.—Mildred Holland, who recently joined Augustin Daly's company, now on tour, has been very successful as Maria in Twelfth Night.

MONTEITH.—Florence Monteith, the English prima donna, has achieved a brilliant success at Naples, having appeared fourteen times as Elsa, an unique record as the operas at the San Carlo are usually changed every week. Miss Monteith will shortly appear in England.

AMES.—Amy Ames is winning high praise for her performance of Aunt Jim, the strong-minded woman in A Contented Woman.

DAVENPORT.—Fanny Davenport's business in Boston was very large last week, standing room only being the rule. Sarah Bernhardt at another house had only half houses.

TOWNE.—Edward Owings Towne, the dramatist of Chicago, is spending a few days in New York.

JEFFERSON.—Joseph Jefferson was presented with a handsome loving cup, the gift of friends in every part of the land, at the Fifth Avenue Hotel, in this city, March 28. The Presentation Committee included Daniel Frohman, William H. Crane, John Drew, Frank Sanger and Mrs. Edward E. Kidder. The loving cup, which was designed by W. Clark Noble, stands 21 inches high. Its sides are flowered, and on the handles are three figures, representing Mr. Jefferson respectively as Rip Van Winkle, Dr. Pangloss and Bob Acres. The top ornamentation consists of the masks of Comedy, Tragedy and Art. Between the handles are panels representing a scene from Rip Van Winkle and Jefferson and Florence in the dueling scene in The Rivals. Mrs. Kidder, who was elected to tender the cup, upset the theory that women love to talk. She said, drawing aside the drapery that hid the gift: "Mr. Jefferson, here is your cup." And Mr. Jefferson as briefly replied: "Thank you—thank you all."

CRAIGEN.—Maida Craigen left for Denver on Saturday to join Richard Mansfield, Mr. Frohman having engaged her especially for the California tour of the actor.

KELLAR.—On Sunday the Bachelor's Club of St. Paul entertained Harry Kellar, the magician, at a small breakfast, given at the Aberdeen.

WINTER.—Maud Winter, Mrs Beaumont Packard's handsome daughter, is making a fine impression as a member of Mr. Daly's A Midsummer Night's Dream company.

FEALY.—Marguerite Fealy has been compelled to resign her position as leading lady of the Margaret Mather company. She returned last week to her home in Newark, N. J., to care for her husband who is dangerously ill.

MRS. POTTER LEAVES.

After the first night of Romeo and Juliet at Daly's Theatre, Mrs. Potter is said to have expressed herself positively as never intending to appear again in New York city. At the close of this engagement, she said, she would leave America for Australia, Madagascar, Samoa, Kamschatka, New Zealand, St. Helena, or any other habitable spot on the face of the globe where human beings exist to witness theatrical performances.

Mrs. Potter is a woman of high strung, emotional nature, and in her first burst of righteous indignation against the New York critics who laughed her Juliet to scorn, she probably spoke as she felt and really said more than she meant.

Certain it is at any rate that the revival of She Stoops to Conquer, for which some preparations had been made, was promptly abandoned. A trip to Australia was then prepared for, and a sixteen weeks' season mapped out, covering the principal Australian cities. The engagement at Daly's will end this week and Mr. Bellew and Mrs. Potter are not the only ones who will breathe relief at its termination.

The relations between the stars and their manager have not been wholly amicable for some time past. Mrs. Potter wished to play Thérèse Raguin. After her performance of Juliet, Mr. Daly, it is said, refused to allow the play to be acted in his theatre.

HAMMERSTEIN'S LATEST IDEA.

When the Olympia Theatre reopens it will be with a new entertainment devised by the same ingenious brain that conceived and carried out the production of Marguerite.

The first scene will represent a New York club-room crowded with men-about town. After a brief bit of every-day conversation each man in the room will be called upon to sing, dance, recite or do anything that comes into his head. After some twenty or thirty people have each given individual entertainment the place will be besieged by members of a rival club. A lively "scrap" will ensue and the police will be called in to the rescue. For a wind-up there will be police court scene, where every prisoner must plead to the judge in his own behalf.

Mr. Hammerstein, it is said, is trying to secure all the prominent actors in town who are out of an engagement. He will also try to induce well-known actors of the stock companies to drop in and take part in the court scene. The idea of the enterprise came to Mr. Hammerstein from reading several volumes of the old Italian "improvised comedies."

WILLIAM GILLETTE'S NEW PLAY.

The Too Much Johnson company will rest this week, and William Gillette will take advantage of the opportunity to confer with Charles Frohman about his play, Secret Service, which will be produced under their joint management. They will cast the play and discuss all the details of its production.

"Secret Service," said Mr. Frohman yesterday to a MIRROR reporter, "is a strong war play. The scene is laid in Richmond at about the period when the city was besieged. There are no clap-trap episodes of galloping horses and powder explosions. The play will show how the struggle between the North and the South affected men's minds and characters. It is a picture of the time without sensational adjuncts.

"In all probability the play will be done first at Hooley's Theatre, Chicago, and then, after an engagement at the Boston Museum, it will be brought to New York."

SADIE MARTINOT INSOLVENT.

In an examination in supplementary proceedings before Justice Beckman last Tuesday, Sadie Martinot confessed to insolvency. She was summoned to tell why she would not pay a bill of $440 to Albert F. Jammes, a Broadway dealer in hosiery. Miss Martinot said she was receiving $150 as a joint star with Aubrey Boucicault; beyond her salary, she had no money in the world. She said she owed $3,000 in royalties to the author of a play in which she had appeared. A judgment by default was filed later in the day against Miss Martinot for $284.36 in favor of John A. Garvey, assignee of J. B. Brewster and Company, for the repair and storage of two carriages between June, 1891, and Feb. 28, 1892.

MARRIED IN SAN FRANCISCO.

Lucius Henderson and Gretchen Lyons, of the Captain Impudence company, were married at the California Hotel, San Francisco, March 24. Mr. and Mrs. Edwin Milton Royle were the hosts, and their entire company were present. Mr. Royle gave the bride away, Ferdinard Reis, Jr., a college chum of the groom, being best man. A supper, after the evening performance, celebrated fittingly the event of the day.

MME. MODJESKA'S GRANDSON BAPTIZED.

Karol Emanuel Jan Modjeska, the five weeks' old son of Ralph Modjeska, and grandchild of Mme. Modjeska, was baptized into the Roman Catholic faith at the Church of St. Josephats, Chicago, last Sunday. Emma Calvé and Jean de Reszke were the sponsors and Edward de Reszke was present. Mme. Modjeska went to Southern California last week, after completing arrangements for her grandson's baptism.

THE USHER.

Chevalier is an artist in his way. He is supreme in his own particular line. Nevertheless, there may be a lingering doubt in some minds whether his specialty represents a type of art sufficiently high to warrant all the attention that is being paid to it by most of our newspapers.

This performer, like Guilbert, is fortunate in visiting New York during a season when the papers have turned the stage upside down, placing the singers of London and Paris gutter songs on a pedestal of importance above such interpreters of dramatic art as Duse and Bernhardt.

"The crowd that writes about the drama in the metropolis," said the Pittsburg *Dispatch* last week, "is either the most pitiful lot of muttonheads or the most shameful lot of crooks in the country."

There are muttonheads and probably a number of crooks in the crowd referred to by my contemporary, but there are also several earnest, honest and capable writers whose work may be compared without detriment with the standard of criticism that prevails in Chicago, Boston and other cities.

The writers in question are in a hopeless minority, it is true; yet their existence enables the impartial observer to say that metropolitan dramatic criticism has not sunk completely into the slough of stupidity and dishonesty.

✣

The assertion of an actress, hauled up on supplementary proceedings, that she had been compelled to sell a pair of diamond garter clasps owing to poverty, furnished material for articles a column long in several of the daily newspapers.

The profession is constantly suffering injury from the vulgarity and sensationalism of the press. There is no end to it.

Considering the dragging-down tendencies of the papers, it is wonderful how the followers of the stage continue to advance in social esteem and public respect.

The rotten characteristics of many of the New York journals are a source of general comment at the present time, and there are some evidences at hand that there is going to be a revolt before long against degraded prints that disgust all the best elements in the community.

✣

Pitiful stories of managerial deceit and dishonesty frequently find their way to my ears. Last week an actress, who for years has held an honorable position on the stage, came to the end of her savings, after a long and dangerous illness. She had pawned and sold everything of value she possessed and it was not until necessity compelled her to ask for help that she made her condition known.

It came out that more than $1,000 of salary is owing to this actress by a prominent manager of burlesque companies, now in this city. For months past she has appealed to him in vain for some payment of this indebtedness. She made a last effort to secure something before applying to the Actors' Fund for relief he would not pay her a dollar, in spite of her illness and distress.

A number of women that have had to go to the Fund lately tell similar tales concerning the same manager. Their troubles don't bother him, however, any more than their claims for money due. He dresses well, lives extravagantly, opens champagne with a free hand, and boasts that his money is "under cover," and that people who sue him cannot collect a penny.

The misery and wretchedness left in the theatrical path of such men is monstrous.

✣

High hats in theatres are again receiving legislative attention. The Ohio House has just passed a bill making it an offense, punishable by a fine, to wear obstructive headgear at the play, and also providing a fine for the manager who permits such headgear to be worn in his theatre.

These attempts to pass laws covering the subject of high hats are humorous, of course, and it is unlikely that the Ohio bill will be enacted by the Senate or signed by the Governor; but they are notable indications, at all events, of the resentment and dissatisfaction mankind cherishes toward persons who inflict this species of irritating annoyance upon their neighbors.

It has been a long fight and victory does not seem much nearer than when it began; but a time will come when a woman will no more think of putting an Eiffel tower on her head when she visits a theatre than the President would dream of attending a state dinner clad in his pyjamas.

✣

"That any author is under obligation to any manager for producing a play is a common error," said a prominent critic-dramatist in my hearing yesterday. "That such costly ventures are ever made for fear or favor is a foolish but current idea."

✣

Cuban war plays seem to be more successful than the Cuban patriots themselves.

Several melodramas, dealing more or less mythically with the troubled state of affairs on the Spanish isle, are going prosperously and one or two more are in process of preparation.

How far the prosperity of these pieces is due to American sympathy with the struggling Cubans and how far to their theatric and sensational qualities is an interesting question.

✣

The Shaughraun is to be played in Paris in French. I hear that Catulle Mendes—the unspeakable Mendes—has made the translation, which is to be done at the Porte St. Martin.

Aubrey Boucicault, I am also informed, is to play Conn in the Paris production. His French accent is quite good, and he may pass muster on that score.

Several English Actors have tempted fate by playing in French in Paris. Among them were Charles Matthews, George Vandenhoff and Charles Wyndham.

✣

"Thank God that there is enough morality among the people of Springfield to make a full house impossible even for this most famous actress and courtezan of the world!"

That was the way in which the Rev. B. D. Hahn, of the State Street Baptist Church, Springfield, Mass., referred from his pulpit to the Bernhardt engagement in his town the other night. But with all due respect to this emphatic cleric, I must insist that Sarah's poor house was due to another cause entirely than Springfield's "morality." He may rest assured that the light patronage resulted either from hard times in Springfield or from a growing conviction that Sarah's art is on the wane and that her acting is no longer worth the price that is asked to see it.

Mr. Hahn in his sermon denounced Byron and Burns, because they were not puritans. He commends Browning, however! Shades of Cenci!

W. S. HART.

KIND-HEARTED HOTEL-KEEPERS.

When the Leslie Opera company closed its engagement in Washington, D. C., on March 21, after a week of very poor business, the hotel bills of the company had to be left unpaid.

Sam Gazzenheimer of the Hotel Lawrence, however, kept all the members of the company in his house two days and turned away seventeen prospective guests rather than turn the unfortunate Thespians out. Although he retained the trunks as a matter of business, he eventually let them go for any reasonable offer, receipting the bills "in full."

When the company reached Baltimore news of their misfortune had preceded them, and many hotels refused to take them as guests. The majority of the company stopped at the Saratoga and the Auditorium. William Delphey, the proprietor of the latter house, welcomed them with open arms, took them in, gave them the best rooms in the house, lent them money, and finally took seventy cents on the dollar to settle bills out of the proceeds of the benefit given at the Howard Auditorium by Managers Kernan and Andrew Hughes.

BUSINESS CHANGE IN SEATTLE.

The Seattle Amusement Company has purchased John H. Cordray's interest in Cordray's Theatre, Seattle, Wash., and re-named the house the Third Avenue Theatre. The building has been repainted and decorated inside and out, and has facilities for staging any spectacular, operatic or dramatic production. The new corporation is not controlled by any circuit, railroad or transportation concern. The largest fire engine in Seattle was recently used in a production at this house, and ran from the stage direct to a fire.

HARTFORD'S NEW THEATRE.

Parson's Theatre, Hartford's new playhouse, named for its proprietor and manager, H. C. Parsons, will be opened Wednesday, April 1. It is a splendid new structure, inside and out, and thoroughly fireproof. The interior mural decoration is of rose pink shading to terra cotta, with trimmings in olive green, yellow, white and gold, and six proscenium boxes are at either side of the stage, arranged in a pagoda-like form. The stage is 74 feet wide and 40 deep. The parquet and orchestra contain 680 chairs, the balcony 410 and the galleries about 600—a total capacity of nearly 1,700. The foyer is large and handsome, with a luxurious ladies' parlor and dining room.

Manager Parsons proposes to signalize the opening of his new theatre by two important innovations. The first concerns lithographs. Manager Parsons intends to do away with wholesale advertising in windows and walls and confine himself to a few advantageous stands.

The second ruling will be in regard to women's hats, which must be removed when in the theatre. Several prominent society women have called upon Manager Parsons, requesting him to co-operate with them in bringing this about.

LESLIE OPERA COMPANY TO GO OUT AGAIN.

The Leslie Opera company, which stranded last week in Baltimore, were brought back to this city promptly through the efforts of Business Manager Frank C. Thayer, who arranged a capital benefit at a Baltimore house which netted a sum sufficient to bring the company in. The Leslie troupe opened in Washington week before last at short notice, filling in vacant time at Allen's Grand Opera House. Their paper was not ready, opposition was strong, the week proved unsuccessful, and Manager Allen held the costumes.

The company went to Baltimore, where they were to play at Harris, Britton and Dean's house, Manager Allen agreeing to forward the costumes at once upon order from the Baltimore firm. But Harris, Britton and Dean were in business troubles of their own, and refused to allow a performance. Unable to play, or to go ahead, the Leslie company were in serious straits until the generously patronized benefit squared matters. The company will go out again, opening at Syracuse next week. They have time in this city in May.

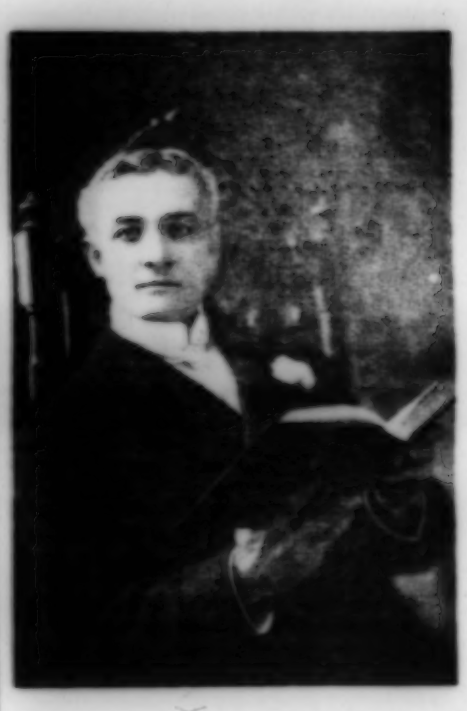
IN MEMORY OF EDGAR ALLEN POE.

The Paint and Powder Club, of Baltimore, will give a Poe Memorial Benefit at Ford's Opera House, in that city, April 8. Bluff King Hal, by Charles C. Ford, will be the bill of the evening. Special features, significant of the occasion, will be introduced in the fairy scene, when pictures of Poe, his cottage at Fordham, the room in which he wrote "The Raven," and other incidents in his life, are to be thrown upon canvas, and described by the attendant fairies. The affair will be a social event, and the boxes and best sittings are already bespoken by the 400 of Baltimore.

A MISSOURI THEATRE BURNED.

The Grand Opera House at Springfield, Mo., one of the finest theatres in that State, was burned March 27. The fire started under the stage, and consumed the entire building. The loss is $80,000, about half-covered by insurance.

PROFESSIONAL DOINGS.



William Courtleigh, who distinguished himself in Northern Lights as John Swiftwind, the Indian, is also remembered for his excellent work as John Stratton in The District Attorney. The picture above is of Mr. Courtleigh in the latter character. The Baltimore *Sun* said of his performance: "The John Stratton of William Courtleigh stamps this rising young actor as one of the best leading men on the stage. He gave a clear-cut and concise performance and was generously applauded."

Tiffin Gilmore, the Chillicothe, O., correspondent of THE DRAMATIC MIRROR, has adopted a very simple method of securing the dates ahead of the companies appearing in that city. He has a number of postal cards addressed to THE MIRROR, on the blank side of which is printed a form which, when filled out, gives the name of a company and its future dates. On entering the theatre Mr. Gilmore hands one of these cards to the company's doorkeeper with the request that it be filled out and dropped into a mail box.

Minnie Dupree has been engaged by Charles Frohman for the production of The Thoroughbred at the Garrick Theatre on April 20.

Last week, while in Philadelphia, Florence Bindley played an effective solo on the beautiful saxaphone that was presented to her by the Mayor of Syracuse, N. Y., in behalf of her Syracuse friends only three weeks ago. Prior to this date, Miss Bindley had never played the saxaphone, which is considered a most difficult instrument to master.

Henry Irving's twenty-one performances in Chicago averaged $2,500 each, which will make the receipts $52,500 on the engagement.

Joseph Conyers has closed his season with Hoss and Hoss and engaged for the production of The Great Northwest.

William Calder has received the manuscript of Straight from the Heart, a new play by Sutton Vane and Arthur Shirley. Mr. Calder has copyrighted the play and all American and Canadian rights are vested in him.

Richard Dillon, E. F. Nagle, F. F. Lyons, Madison Corey, Marie Nast and Miss Ayers will all appear in their original characters in Hoyt's A Temperance Town next season.

J. F. Mincher and George Samuels have bought the Irish drama, On Erin's Shores, and will take it on the road for the rest of the season.

Ollie Mack, Clayton White, and the Loring Sisters, of the Finnigan's Ball company, were entertained before and after the performance at Billings, Mont., on March 15, by Colonel W. F. Cody ("Buffalo Bill").

Pauline Hall gave birth to a daughter at the Hotel Majestic on Friday afternoon last.

Adolph Littman has received legal permission to change his name to Alfred Little, by which he is professionally known.

Louise Hamilton and her husband, Herbert Clark, sailed for London last Wednesday on the *Teutonic*. While in London this actress proposes to produce a new play.

Emmett Corrigan has been engaged to originate the leading part in Winslow and Wilson's new play, The Great Northwest.

Della Hunter, wife of Edgar G. Wood, electrician of Rice's 1492 company, was taken ill with inflammatory rheumatism while out with the Rentz Santley Burlesque company, and had to be left in St. Luke's Hospital, Chicago. She is now convalescing at the home of her mother in New Albany, Ind.

Ullie Akerstrom writes that she has received several good offers from vaudeville managers to do dancing specialties which she may accept for a limited engagement of from four to six weeks. In July she will go to England to look after the provincial productions of her plays, Annette, Busybody and Miss Rora. While abroad she may accept engagements to dance in London and on the continent during October and November, returning to America to open her starring tour during the latter part of January.

Beth Franklyn, the Duchess in Chimmie Fadden, and Barney Reynolds, of the same company, deny the report that they are engaged.

T. C. Howard has been obliged to relinquish his position as advance for Clifton and Middleton, in consequence of an attack of inflammatory rheumatism, resulting from outdoor exposure. He carries with him a handsome gold watch, inscribed with the initials of Clifton and Middleton, as evidence of their appreciation of his work.

Amy Lee and Frank Doane are now under the management of H. W. Semon, and opened their Spring season at the Bijou Theatre in Milwaukee on March 21. Last week they played at the Lincoln Theatre in Chicago. Mary Ann Elizabeth, of their company, is said to have made a hit as Mary Ann Elizabeth Marr in Miss Harum Scarum.

Shannon Birch has just completed a three act society drama entitled Dr. Eli, in which he will feature Hugh Ettinger, supported by Orris Ober. Rehearsals of the piece are now in progress with a view to giving it a six weeks' trial preparatory to taking it on the road next season. The scene is laid in the South and deals with colonial life.

AT THE THEATRES.

Garden.—Cesarine.

Dramatic three acts (La Femme de Claude), by Alexander Dumas, fils. English version by Alice Kauser. Produced March 23.

Claude Ruper	James Neill
Cantagnac	Frank R. Mills
Antoine	Albert Gran
Daniel	Lyster Sandford
Rebecca	Ida Waterman
Edmee	Mary Maddern
Cesarine	Mrs. Fiske

Minnie Maddern Fiske found a medium last week at the Garden Theatre for the display of dramatic potencies never conceived of her before, admirable and in many respects uniquely satisfying as her former work had been.

The play in which Mrs. Fiske amazed even those who had felt that her artistic stature had never been fully outlined before, and by means of which she added to her appreciators a large contingent of the most desirable and discriminating of New York theatre patrons, was an English version of Dumas' La Femme de Claude made by Alice Kauser and entitled Cesarine.

It is not necessary to discuss with students of the drama the purpose of the great Frenchman in writing this play, or to dwell upon its symbolism in characterization and its technical finesse. For those who can conceive its plan, enjoy its subtleties and appreciate its finer dramatic forces the play stands in all things self-explanatory and satisfying. As to the average auditor—and the average auditor is always susceptible to direct dramatic impression, although he may know nothing of or care nothing for symbolism—it is enough to record that Cesarine as presented by Mrs. Fiske and her company literally absorbed attention during every moment of its unfolding, and that it was greeted with remarkable demonstrations of interest and satisfaction from audiences that grew constantly in numbers until it was finally performed last Saturday night.

The character of the chief figure in this play has always excited a diversity of opinion. But it may be said that even in France the purpose of the play itself was long misunderstood by those who ought to have clearly read the author's intention from his words. Many critics more or less learned assume that Cesarine is essentially a sensualist, and that she is a sexual erratic above all else. They base this conception upon Dumas' characterization of her as "the beast." Thus they say that in the personation she must be represented first and vitally as a voluptuary.

But Dumas had another characterization for his creature. He also called her "the mate of Cain," and this is really the key to her character. In her treachery, cowardice, venality and general depravity were all strongly marked, and all were so characteristic that mere wantonness was but another incident that was employed rather as a means to wicked ends than under isolated impulse.

This, the author's evident creation, was the conception of Mrs. Fiske, who, from the moment her voice was first heard with a metallic quality that at once suggested the character, illustrated Cesarine with a consistency almost perfect and with shades of viciousness and sinister powers remarkable. In her impersonation there was a fascinating mental play, an intellectual allurement, that served more surely to index her turpitude than any merely physical blandishment could have pointed it. The greater scenes of the actress were fitted to her greater opportunities. And intermediately and always she was engrossing and convincing. The moods of Cesarine were pictured on her face and her frenzies were admirably described in action. In the vital interview with Cantagnac there was perfection of simulation and dissimulation. From attempted cajolery to surprised rage and then to seeming submission the transitions were like transcripts from the life of the woman represented. The interview with Claude was magnificently accomplished and its climax was electric. I do not believe there is an actress who speaks the English tongue who can make an image of Cesarine at all comparable with this one; and when Mrs. Fiske is estimated in the role with the great Latin-tongued artists who essay it she comes forth in few respects inferior and in many respects as satisfying, while her demonstration is as original as is her dramatic personality.

Mrs. Fiske's company satisfied more fully in this than in any play in her repertoire. Mr. Neill in some measure described the self-reliant dignity of Claude, but his costume in the first act was singularly inappropriate. Claude Ruper could not come from his laboratory spick and span, with creases in his trousers.

The Cantagnac of Mr. Mills was pictorially impressive and carefully played. He was particularly effective in his first interview with Cesarine. The Antoine of Mr. Gran was earnest and ingenuous, and the Rebecca of Miss Waterman was seemly.

The enthusiasm of Mrs. Fiske's large audiences during her two weeks at the Garden was unusual. Sustained enthusiasm throughout such an engagement is far more significant even than a unanimity of critical opinion. J. A. W.

Turn Hall Theatre.—Kean.

Drama in four acts by Dumas pere. Revived March 29.

Elena, Contessa di Koefeld	Mme. A. Zoli
Anna Damby	Mme. L. Metelli
Amy, Contessa di Gosswill	Mlle. M. Avignone
Gidsa	Mlle. E. Avignone
Kean	I. Paolini
Il Principe di Galles	A. Bollino
Conte di Koefeld	F. D. Malzone
Lord Mervill	S. Ciambelli
Salomone	L. C. Zumbo
Pistol	F. Rossi
Il Constabile	R. Benecetti
Peter Patt	P. Mattly
Dottor	L. Zampone
Il Direttore	G. Aversa
Un servitore	A. Fiore

Alexander Dumas pere's drama of Kean was acted in Italian last Thursday at the Turn Hall Theatre by Signor Paolini and a troupe of his countrymen for the benefit of the families of the Italian soldiers killed in the Abyssinian war.

Kean is one of the few plays of the elder Dumas to enjoy an almost universal popularity. On the Continent it is a stock play in the repertoire of the leading tragic actors. In England it has never been much used because of Thackeray's trenchant ridicule of it in his Paris Sketch Book. When the play was in its first flush of popularity Thackeray saw it acted in Paris, and wrote home such a convincing satire that no London manager ventured till years afterward to produce it.

In the Italian performance of the play here the other night its merits and defects stood out in glaring contrast. Its long passages of buncombe made the very outspoken audience yawn audibly, its isolated scenes of real dramatic interest roused the noisiest and heartiest approval.

But like many great actors who can magnetize an audience in poetic characterization, Signor Paolini is not seen to advantage in modern melodrama. His Hamlet was brilliant and convincing, his Kean was no more than tolerable. The actor was not at ease in the everyday clothes he was forced to wear, and the colloquial platitudes of Dumas pere did not come trippingly upon his tongue.

Signor Paolini is an artist of unmistakable gifts. He is sincere and intelligent in all that he attempts; but he should confine himself wholly to the interpretation of the classic drama where he shines with real lustre.

On April 9 he will appear as Othello.

Academy of Music.—Humanity.

Humanity, which has proved one of the most popular melodramas on the road this season, came back to town last evening and drew a large and enthusiastic audience to the Academy of Music. The costumes, scenic features and mechanical effects are all on elaborate scale, and were greatly admired and frequently applauded.

Joseph Grismer as Lieutenant Beers Cranbourne and Phœbe Davis as Alma Dunbar were again seen to advantage in exacting characters.

Doré Davidson as Manassas Marks offered a capital sketch of a grotesque and humorous money-lender. Indeed, Mr. Davidson proved a whole comic side show in himself, and ought to be starred in a Sam'l of Posen character.

The cast also included John S. Hale as Sir Felix Cranbourne, Mary Davenport as Lady Cranbourne, Belle Bucklin as Vera Cranbourne, Hardie Kirkland as Major Fordyce Dangerfield, Arthur Livingston as Lieutenant Bembrose, E. R. Mauson as Mathew Penn, Ramie Austin as Leslie Penn, Julia Bachelder as Keziah Penn, Sadie Price as Ikey Margulies, Felix Hanay as Jerry Grattan, Samuel Grey as Corporal Lushman, Maud Harlow as Joslen, and many others.

The production also involved a variegated and picturesque assortment of English soldiers, Dutch Boers, prisoners, nurses and maids, as well as huntsmen, horses and hounds galore.

Irving Place.—Das Hungerloos.

The cast involved in the performance of Das Hungerloos (The Starvation Prize) at the Irving Place Theatre last Thursday evening succeeded in making the piece mildly diverting. The authors, Heinrich Vollruth Schumacher and Georg Malkowsky, have glutted the comedy with hilarious humor, so that the performers are entitled to a full mead of praise for their clever work under disadvantageous circumstances.

The piece purports to extract entertainment from the fortunes and misfortunes of an impecunious German baron. The Baron inherited an estate heavily mortgaged. In the course of events he is able to clear his estate of debt by discovering among his effects a lottery ticket that won the first prize. The lottery ticket is supposed to belong to his nephew, who is absent in America, and is not heard from for twelve years. Then news arrived of his death, and the Baron starts in to spend in an extravagant manner all the money he had saved by cutting down his household expenses.

Finally it turns out that the nephew is not dead after all, but on his return it is discovered that the lottery ticket belonged in reality to the Baron's wife. Therefore the Baron had a right to spend the money, and everybody is satisfied.

The interpreting cast included Arthur Eggling, Hubert Reusch, Mathieu Pheil, and Wilhelmine Sluter, all of whom made the most of their respective roles, acquitting themselves with a high degree of artistic merit.

Grand Opera House.—The White Slave.

Bartley Campbell's evergreen success, The White Slave, drew a large audience to the Grand Opera House at the opening performance of the week. The play ran along with the same strong effect that it wielded in its youth, and the company was competent throughout.

Charles Webster, a member of the original Fourteenth Street Theatre cast, is still the Clem; and Frank N. Drew, who has been the lawyer for eleven years, is the lawyer now.

The cast includes Helena Collier, Loduski Young, Lizzie May Ulmer, E. L. Snader, Thomas Garrick, and Charles Drake.

Sanford's.—Slaves of Gold.

Slaves of Gold, which was the attraction at Sanford's Theatre last night, aroused the fair sized audience present to a high pitch of enthusiasm.

The scenic effects, including the bursting of the great water tanks in the coal mine, are very elaborate, and the production, as a whole, does Mr. Sanford credit. The company is fair.

The work of Elmer Grandin as William Hope, Thomas McGrath as Richard Bartley, Frank Beal as Leonard Monckton, William C. Arnold as Colonel Clifford, and Eva M. Grandin as Grace Hope, was excellent, and was warmly applauded.

People's.—Herrmann.

Herrmann the Great is the attraction at the People's Theatre this week. It would take much space to give a detailed description of this necromancer's marvelous performances and illusions. The Artist's Dream and the Trilby illusion are the most novel features of the wizard's entertainment. In the latter Herrmann took the part of Svengali and Adelaide Herrmann that of Trilby. Mrs. Herrmann executed several difficult and artistic dances, the light effects being particularly fine and winning much applause. The audience last night was a large one and the week's business promises to be excellent.

At Other Houses.

GARRICK.—It has been settled that John Drew will continue to appear in The Squire of Dames throughout the rest of his engagement, which will end on April 18. The production of Thoroughbred is underlined for April 20.

CASINO.—Walter Jones has replaced Charles Danby as the Sheriff's officer in the second edition of The Lady Slavey. Crowded houses and consequent box office prosperity are in palpable evidence. The seventy-fifth performance will be commemorated with "multi-photo" souvenirs on Thursday night.

FIFTH AVENUE.—A House of Cards is in its second week at this house.

LYCEUM.—In accordance with the custom of the house, there will be no performance of The Prisoner of Zenda on Good Friday. The piece will reach its 200th performance before the end of the season.

PALMER'S.—Rose Coghlan will continue in her brother's ingenious play, Madame, throughout the week. A benefit for the A. C. Sisterhood will be given at this theatre this (Tuesday) afternoon, under the direction of Nelson Wheatcroft. The plays to be presented are Your Very Humble Servant, The Major's Appointment, and The Flying Wedge. Next week, Madame Sans Gêne.

HERALD SQUARE.—A special performance of The Heart of Maryland, in aid of the Hebrew Infants' Asylum, will take place this (Tuesday) afternoon. Next Tuesday Manager Bleiman will give a professional matinee of Adolph Phillips' Mein New York at the Herald Square Theatre. The piece will be performed by the Germania Theatre company.

EMPIRE.—The singing of "Love Makes the World Go Round" is one of the most popular features of Bohemia. Souvenirs are in preparation for the fiftieth performance of Bohemia on April 20.

STANDARD.—Charles H. Hopper will celebrate the hundredth performance of his New York run in Chimmie Fadden on April 15, when handsome souvenirs are to be distributed.

GARDEN.—No attraction is booked at the Garden for the current week. For next week Manager Palmer announces the first New York production of His Absent Boy, the cast being headed by Frederick Bond and Isabelle Coe, and also including Frank Tannehill, Jr., Charles Harbury, Max Figman, Katherine Grey, Harriet Sterling, Louisa Eldridge and Frances Willard.

DALY'S.—Mrs. Potter and Kyrle Bellew will close their engagement at this house on Saturday night, continuing in The Queen's Necklace throughout the current week. No attraction is announced for next week.

FOURTEENTH STREET.—This is the final week of Chauncey Olcott's successful engagement at this house. He will continue to appear in The Minstrel of Clare every night except on Good Friday, when the house will be closed. Next week, Clara Morris in repertoire.

STAR.—The Last Stroke appears to have made a hit, as the house was crowded at every performance throughout the past week.

BIJOU.—Preparations are in progress for celebrating the three hundredth performance of The Widow Jones on April 21. May Irwin's new songs have become very popular, and other new features introduced by other members of the company have also added to the attractiveness of the performance.

HOYT'S.—The popularity of A Black Sheep with metropolitan audiences is attested by the fact that it is approaching its hundredth performance at this house.

AMERICAN.—The house will be closed this week. Next week Walter Sanford will produce a new melodrama called The Law of the Land, the cast including Amy Busby, Jeffreys-Lewis, Frank Losee, W. J. Thompson, Anna Barclay, E. J. Heron and Henry Mainhall.

HARLEM OPERA HOUSE.—The Strange Adventures of Miss Brown, which had so long a run at the Standard this season, began a week's engagement last night, and was given with vim and dash by a capable company of comedians. Next week, E. H. Sothern in The Prisoner of Zenda.

COLUMBUS THEATRE.—Dan McCarthy, the talented Irish comedian in the picturesque play, The Cruiskeen Lawn, gave a pleasing performance last night. During the evening Mr. McCarthy sang several popular songs in a taking manner. Next week, The Span of Life.

BROOKLYN THEATRES.

Montauk.—The Shaughraun.

Dion Boucicault's well-known drama, The Shaughraun, was presented on Monday evening by a competent company, headed by Aubrey Boucicault and Sadie Martinot. The house was fairly well filled by a very appreciative audience, who applauded the strong situations, and laughed at the funny episodes. Aubrey Boucicault gave a very clever performance of Conn, and Miss Martinot was a very attractive Moya. The scenery and accessories were up to Colonel Sinn's standard of excellence.

Amphion.—1492.

Lovers of catchy music and up-to-date specialties have a treat in store at the Amphion this week, where Rice's burlesque, 1492, opened to a good house on Monday night. The scenery and costumes for this production are mostly new. The cast includes Mark Smith, whose impersonation of the Daisy Queen Isabella continues a big hit, Zelma Rawlston, whose songs were repeatedly encored, Tom Browne, who whistled himself into favor before the crowned heads of Europe, Flora Finlayson, John Keefe in his inimitable Yankee character, Raymond Stephens, and Charles Seagraves. The Sporting Duchess next week.

Park.—The Two Escutcheons.

Sydney Rosenfeld's company began its second week in Mr. Rosenfeld's excellent comedy, The Two Escutcheons. There was a fair-sized audience present, who enjoyed the fun of the piece to the utmost. R. F. Cotton, Charles Bowser, Edythe Chapman, Marie Valleau, Edward McLoughlin, Tony Cummings and Vincent Serrano repeated their successes of last week. Next week Edward Harrigan.

Empire.—Forgiven.

Forgiven, a good old melodrama, with Edwin Fosburg in the leading role, should fill in a good week at the Empire, judging from Monday night's audience.

Grand.—A Trolley Party.

The Garnella Brothers appeared to great advantage on Monday evening in their new farce comedy. Weber and Fields were on hand to help in the fun-making, and the audience enjoyed many hearty laughs.

Notes.

John W. Isham's Octoroons drew a big house to the Bijou on Monday evening. Madame Flower, Fred J. Piper, Mr. and Mrs. Tom McIntosh and Billy Johnson were prime favorites.

The American now has its own stock company appearing in well-known plays. The bill this week comprises Milton Nobles' Sire and Son and the perennial East Lynne. The prices are more popular than ever, the highest charge being thirty cents.

The Columbia is closed this week. Next week Joseph Jefferson will appear in Rip Van Winkle, The Cricket on the Earth, and Lend Me Five Shillings.

Hoboken.—Lyric.

The White Slave for the first part of last week and Joe Ott in The Star Gazer for the rest of the week did excellent business. Hanlon's Fantasma opened last night to a good house and will remain until Wednesday. The Irving Place Stock company will present the Countess Gucki on Thursday evening and Saturday matinee and The Big Komet on Saturday night. Friday the house will be dark. Next week will see the grand revival of Michael Strogoff with William Morris in the cast for three nights and Sidewalks of New York for the rest of the week.

GOSSIP.

Dean Raymond, of The Private Secretary company, is receiving excellent endorsements from the Southern press for his admirable light comedy work.

A correspondent who was present at the last matinee of the Empire Dramatic School says that the representation of Pygmalion by Louis Orvis was marked by admirable judgment and an *aplomb* and dramatic force that indicates he has the right stuff to make his way in the profession.

John Stetson has just arranged with Archibald Clavering Gunter for the production of a dramatization of "A Florida Enchantment" at his Boston Park Theatre on April 27.

"Her Senator," Archibald Clavering Gunter's new book, has just been published.

O'Hooligan's Masquerade will close at Kingston, N. Y., on April 25, after a successful season of thirty-eight weeks.

Manager Frank D. Coyle has signed Fanny Bloodgood for the part of Electra in Nellie McHenry's A Night at the Circus company. He has also engaged Paula A. Edwards, formerly a member of Hoyt's Black Sheep company, and Eva Tanquay. The latter will play the part of the typewriter.

Frederic Melville will play a Spring engagement with Walter Kennedy's company.

Mabel Eaton has signed with Daniel Frohman for next season.

Charles F. Gotthold will be with The War of Wealth next year.

Una Abell will originate a part in A Lion's Heart next week and then joins Jacob Litt's forces to appear in A Tammany Tiger at the Star Theatre for two weeks.

Theodore Roberts will play Richard Blunt and William Calder will play his old part of Garnet in the revival of The Span of Life here next week.

John Drew will begin his next season at the Empire Theatre on Aug. 1.

Tony Denier has gone to New Mexico to revisit his mines. He recently disposed of a half interest in them to two Chicago capitalists.

W. G. Killmaster, manager of the Chatford Opera House in Brantford, Ont., and wife are in New York at the Holland House. Their visit combines business and pleasure, but partakes somewhat of the nature of a honeymoon. Although Mr. Killmaster and Miss Nainee Crompton were married very quietly in Buffalo last June, the secret has only just leaked out.

The Vendetta company that closed in St. Louis was not the Fairbank-Mitchell Vendetta company, which has been playing throughout the East to good business. E. A. Mitchell, who owns this play, says that W. R. Ogden has been pirating it through the West.

Harry Belm has not signed with Old Dan Tucker.

Joseph P. Winter has joined the company supporting Amy Lee and Frank Doane in Harum Scarum.

The Rosedale Dramatic Circle produced a three act Irish drama, Captain Jack at the Central Opera House last night. The club is composed of clever amateurs, and the performance was excellent.

Maurice Barrymore is said to be at work on a new play for James J. Corbett, a dramatization of a novel by George Bernard Shaw.

A MEMORIAL SERVICE.

A memorial service in memory of Arthur Firmin Jack, whose sad death is remembered, was held at the Walnut Street Theatre, Philadelphia, on Sunday. The deceased was the son of John Jack, and was one of the brightest of the students of the Central High School in Philadelphia.

The Rev. C. Lockwood Fulforth opened the exercises with prayer. Messrs. Watling, McCool, Leamy, McLean, Middleton, and Vollmer, of Dumont's Minstrels, sang "Nearer My God to Thee" and "Rock of Ages." Charles A. Herrick, of the Central High School staff, delivered an address on behalf of the family. Arthur J. Henry, a fellow-student, delivered memoirs of association; Mrs. K. G. Brennan sang "Holy City." Andrew Macfarland, the teacher of the deceased, related personal recollections; Dr. T. Chalmers Fulton, of the Cooper Literary Institute, also spoke. F. A. Giannini sang "The Psalms", and Captain John Jack presented testimonials, extracts from his son's writings, spoke of his life work, and of the lesson of his death.

There was a large attendance of friends, and the exercises were impressive.

MAGGIE CLINE'S NEW PLAY.

Clay M. Greene has completed and delivered to Maggie Cline the manuscript of her new play, On Broadway, in which she will star next season. Miss Cline is at present at Tampa Bay, Fla., where she will remain until the latter part of next month, when she will return to New York and immediately sail for Europe to procure new costumes for the play. The play will be rehearsed by Ben Teal and the season will open on Aug. 31. On Broadway is a drama of local interest, the scenes of which are laid in New York city. Miss Cline's part is said to be entirely new to the stage and is described as "a womanly woman with a man's nerve."

PLANS OF THE EMPIRE THEATRE.

The season at the Empire Theatre will close as usual on May 1. Bohemia will be played till the end of the season. After a week's engagement in Brooklyn, the Empire stock company will take a six week's vacation and then start on their California trip. Grundy's comedy, The Late Mr. Castello, will be first produced in San Francisco. Too Much Johnson will have a short run at the Empire after the close of the regular season.

THE NEW YORK ELKS ELECT.

The New York Lodge of Elks held a meeting on Sunday last in their new lodge rooms, Madison Avenue and Fifty-ninth Street. Thomas Brogan was re-elected exalted ruler, Frank Russell and J. T. Mulvaney will occupy the other chairs, John Shaw, secretary, Frank Whitman, treasurer, Stephen Dorly, W. H. Brown and Colonel J. Alston Brown, trustees, John McGowan, tiler, James Armstrong, alternate to the Grand Lodge, which now numbers 615 brothers.

EXCELSIOR, JR.'S 150TH NIGHT.

The 150th night of Excelsior, Jr., was celebrated before a big audience at the Broadway Theatre last night. Some new songs and specialties were introduced and David Abrahams as the St. Bernard dog had lots of new pranks and gambols. On April 20 De Wolf Hopper comes to the Broadway with his new opera.

SAID TO THE MIRROR.

CHARLES E. FORD: "Allow me in justice to Robert Hilliard to correct an error of your Baltimore correspondent. Mr. Hilliard was in no way responsible for the disappointment of the matinee audience. It was due solely to the illness of Mr. Babcock."

J. C. BANKS: "While ahead of the Ladies' Military Band in Illinois and Indiana, I found the country fairly alive with piratical companies many of which, I am pleased to say, THE MIRROR has exposed."

HENRY CLAY BARNABEE: "Mr. MacDonald, Frank Perley and I came into town on a recent Sunday to listen to John Ernest McCann's new play, Fortune's Wheel, and I think that that play is the only thing in the world that could have kept me awake on such a charming Puritanical Sunday evening. It would make a dead man get up and examine his epitaph. There isn't one false note in it, and it goes along like a Spring zephyr arm in arm with a March blizzard."

WILLIAM T. FENNESSY: "I am nearing the close of my second successful tour with Slaves of Gold. I have arranged with Mr. and Mrs. Grandin to direct their tour the coming season in romantic plays."

HENRY DONNELLY: "Mr. Girard and myself will be featured in the forthcoming production of The Strange Adventures of Jack and The Beanstalk. The firm of Donnelly and Girard will in no respect be dissolved or its trademark disappear. Mr. Girard will not play the pantomime part of Friday, as announced in the papers. He will have the low comedy part of Sinbad the Sailor."

P. D. FISHER: "I wish to state that Pauline Harvey and J. W. Garville were discharged in Wheeling from A Cold Day company by me for cause. Thereupon Miss Harvey attached my scenery for $176 which she alleged was due her as back salary. After they succeeded in putting me to a great deal of trouble by having the case postponed, it was decided in my favor. I hold Miss Harvey's receipt in full up to date. It only goes to show how little protection a manager has when any one wants to start a suit to cause him annoyance and loss of time and money."

M. W. HANLEY: "Mr. Harrigan and his company have just returned after a successful thirty weeks' tour of all the principal cities, and he will rest Holy Week and begin a short Spring season on April 6 at the Park Theatre, Brooklyn, where we will produce Old Lavender. Our season will close May 11 at the Chestnut Street Theatre, Philadelphia. I am at present making arrangements to produce Waddy Googan at a Broadway Theatre next Fall."

UNDER THE BLACK FLAG.

The Lester Chase company are said to be pirating Trilby, The Old Homestead, The Charity Ball and other plays in Missouri.

The Graham-Earle Dramatic company were Palmyra, Mo., last week. They advertise Trilby, Jane, In Mizzoura and other plays to which they have no right, and announce Jennie Veaman's as a member of the organization.

A person calling himself Harry Choate is producing Trilby in Illinois towns and the Howard Comedy company is playing a pirated repertoire in the same section.

Ellinwood's Players are pirating Mr. Potter of Texas, All the Comforts of Home, Dr. Jekyll and Mr. Hyde and other plays in New England.

AMONG THE DRAMATISTS.

Miss Fifer, the author of the burlesque on The Scarlet Letter, entitled The Prize Maid, or Miss La-s-lip to Date, is a relative of Charlotte Birch Pfeiffer, who adapted Jane Eyre and other plays for the stage in Europe, and Ida Pfeiffer the African explorer.

Alice E. Ives has signed a contract with a well known manager to write a play to be finished for production at the beginning of next season.

S. S. Tibbals is at work on a play for Felix Morris. The title is to be The Old Dominion, and the scene, of course, is laid in Virginia in the bottom lands of the James River.

There are rich prizes in the lottery of playwriting for those fortunate enough to draw them. It is said to have been by pure chance that Franklin Fyles, who had previously done no work for the stage, was invited by Charles Frohman to collaborate with David Belasco on The Girl I Left Behind Me and now, in its fourth year, that drama is still being played by one company in America and one in England. W. H. Crane commissioned him to write a comedy, and Manager Brooks says that an average of $200 a week has been paid in royalties for The Governor of Kentucky, which will be Mr. Crane's principal play throughout next season. Mr. Fyle's third piece, which he is now writing, will be produced with a strong cast and elaborate scenery by the American Syndicate next Autumn.

Daniel Frohman has accepted for the Lyceum Theatre a comedy, not yet named, by Richard Golden, the author of Benedict Arnold. Mr. Frohman has also arranged with Mr. Golden to write another play for the Lyceum to be ready by next Fall.

Burdett Milton Garfield has finished a play called A Woman's Power, or, Stars and Stripes, which is to have a trial production at the Auditorium Theatre of Pittsburg, Pa., on April 21 under the direction of G. Stuart Brodock.

Mark E. Swan has secured the copyright for the title of his new play Home Sweet Home.

THE AUDITORIUM, MARIETTA, O.

Marietta, O., beautifully situated on the Ohio River in the body of the region of West Virginia and Ohio has proved a good show town this season. The Auditorium is a new modern theatre, has all conveniences and a capacity of 1,000 and is managed by M. J. Seipel, whose wide experience and hustling capabilities have made the house a success. It is the only theatre in a district embracing Parkersburg, Belpre and Marietta, with convenient train connections, making a drawing population of 65,000. Among the attractions Mr. Seipel has played have been Old Homestead, Shore Acres, A Trip to Chinatown, Star Gazer, C. A. Gardner, Ingersoll Stowaway, Cleveland's Minstrels, Robbins and Gilbert Opera company, Cora's Big Stock company opened 25 for a week at popular prices and turned fully 200 people away.

THE ELKS.

The Boston Lodge has elected Exalted Ruler Thomas J. Barry, esteemed leading knight M. Ambrose Hannon, esteemed loyal knight Charles A. Kelly, esteemed lecturing knight A. W. Brown, secretary, George M. Hosmer, treasurer, Alfred E. Heath, tyler, George A. Morse, trustees Willard C. Van Dyke, Frank F. Norton, Albert C. Smith, representatives to grand lodge, Thomas J. Barry, alternate, George M. Hosmer. The installation was presided over by Past Exalted Ruler William A. Blossom. An unusual occurrence was the unanimous election of Henry F. Murphy as a life member of Boston lodge. A pleasing feature was the presentation to Exalted Ruler Thomas J. Barry by the lodge of a handsome silver service in recognition of his effective work during the past year. Past Exalted Ruler William A. Blossom made the presentation speech, and Mr. Barry responded in his usual eloquent manner.

Owing to its increasing membership, which necessitates more commodious quarters, the New York Lodge of Elks, No. 1, will shortly move to a large hall on Fifty-seventh Street and Madison Avenue, where a grand social session will be held on April 9.

Wallace, Idaho, Lodge 501 recently entertained the Uncle Josh Spruceby company. Manager Dave B. Levis presided over fun and feasting, and the company gave an entertaining programme.

The bronze monument erected in Mountain View Cemetery by the members of the Oakland, Cal., Lodge of Elks to the memory of their departed brothers was unveiled on March 15. The signal for the unveiling was given by little Phoebe Sloper. The monument stands in the centre of the Elks' burial plot, and which will be known in future as Elks' Rest. The orators of the day included Frederick Wards.

Charles W. Roberts, manager of Florence Bindley, has received a communication from his lodge, B. P. O. E. of St. Louis, Mo., thanking him for the deep interest taken by him in the affairs of the Elks in the past and asking him for his moral support and co-operation in the future.

The Newburg Lodge of Elks, No. 64, B. P. O. E., held their annual meeting March 31 and elected the following officers: E. R., C. J. Bailey; E. Leading K., J. C. Cubit; E. Loyal K., Rufus H. Hubbs; E. Lecturing K., F. A. Willard; Secretary, George F. Bontemps; Treasurer, Alexander Goldberg; Tiler, Bertrand Fletcher; trustee for three years, Francis Lynch. Lodge Representative, E. Knox Little. After the C. J. Bailey. After the officers were installed the ladies were invited to the dining hall, where a bountiful repast was served.

The Social Session given by Elizabeth City Lodge, No. 289, B. P. O. E., March 10, was well attended in spite of the decidedly stormy weather. The guests of honor on this occasion were New York Lodge No. 1. On account of the illness of Exalted Ruler C. Squires, of No. 289, Past Exalted Ruler A. C. Moreland, of No. 1, was elected chairman. The programme was an excellent one, and included Messrs. Brogan, Burke, Curry, Sands, Myers, Cobbaner, Wilson, and Ingelow. A very pleasant feature of the evening was the presentation on behalf of the New York Lodge of a handsome clock in commemoration of the 11 o'clock toast. A sumptuous repast was served during the evening.

The annual election of officers of Grand Forks Lodge, No. 259, B. P. O. E., occurred March 31. United States Senator H. C. Hansbrough was initiated into the order at this meeting.

The New Brunswick Lodge, No. 614, B. P. O. E., held a jolly social session March 19. The only guest present was John Shamon of New York city, editor of the Indian. An exhibition of it was not to be created much amusement, the characters being six of the Elks.

Parkersburg, W. Va., Lodge, No. 103, B. P. O. E., held their annual meeting March 19 at their hall on the corner of Fifth and Market Streets. The election of officers for the ensuing year resulted as follows: Exalted ruler, A. J. Smith; esteemed leading knight, Ed Nelly; esteemed loyal knight, J. S. Paxton; esteemed lecturing knight, J. J. Slavton; secretary, W. S. Hines; treasurer, C. B. Ehett; tyler, E. J. Coleman; trustees, W. H. Walker, five years; W. A. Croft and G. J. Fairridge.

OBITUARY.

Frank M. Dougherty, an actor of some note in the days of the old stock companies, died recently in St. Louis. Lately he had been living quietly, but he had been a well-known man on the Rialto's Bridge. At one time he is said to have been a member of the stock company at the Grand Opera House.

Mrs. Florence Morris, a sister of Ellen Terry, died recently in London, Eng. She was formerly on the stage.

Alice Ryan Favour, a chorus girl formerly at the Casino and with Lillian Russell, died on Saturday after a painful operation at the Homœopathic Hospital. She will be buried on Wednesday from her home, 240 West Thirty-fourth Street.

Charles Forrester, son of Charles and Alice A. Forrester, died in Pittsburg on March 26, aged eight months and five days.

George T. Keogh, the well-known manager, died at Bloomingdale on Friday last of cancer of the tongue. For some months he had been partially demented, the result of innumerable futile operations. He was buried on Saturday from the Church of the Blessed Sacrament, Seventy-first Street and Amsterdam Avenue. The interment was in the Holy Cross Cemetery. Mr. Keogh was originally with the early success of Tony Pastor, and shared with Joseph Arthur in the profits of its production in England. He and the latter's sister was with Mrs. Langtry.

Louise Manfred Fiske, the comic opera prima donna and wife of Charles M. Fiske died in this city on Friday last, the January following. Previous to her marriage she had been married and during her last illness, and the two months in New York was devoted to the effort to save her life. Remaining from the Week on Sat. she sang the leading role in The Prisoner of Sunday at the Imperial Music Hall. Her engagement ended there six weeks ago, and a few days later blood poisoning set in, resulting in her death. The funeral took place from her late residence, No. 130 West Thirty-second Street, and a temporary interment was made in the Family plot at the Cemetery of Evergreens. The Rev. Dr. Ecob officiated by her husband's request. She was buried, and what made her life most happy. Their married life was one of continuous happiness.

Lina Verandon, mother of Minnie Verandon, died after a long illness on March 31 at her home on Long Island. The interment took place on March 3 at Cedar Grove Cemetery.

Mrs. W. H. Roberts, mother of John W. Roberts, of the Joseph Murphy company, died at Milwaukee, Wis., on March 31 of consumption.

CORRESPONDENCE.

WATERTOWN, N. Y.—Cline Opera House (J. M. Cline, manager): Private Secretary 4 to good house March 30. Midnight Special to good house 31. Trilby to fair house 31. Star Gazer 1.

CARROLL, IA.—Germania Opera House (C. H. Hull, manager): Alice Gates Concert March 24 to small business.

ALTOONA, PA.—Mishler Opera House (Mishler Brothers, managers and lessees): A Green Goods Man March 30 good house and pure pickle to follow. Robert Downing in The Gladiator 31, fair business. Stars Jollity 1 to 28. Rivals (ad.) 4. Gertrude Shipman, who has been ill at her home in this city, has recovered and resumed the Other Two Girls co.

ASHEVILLE, N. C.—Grand Opera House (Pearson and Barham, managers): Mabel Paige co. March 16-21 in repertoire, performances and specialties good; attendance fair.

GREENSBURG, PA.—Kay Theatre (S. G. Lyon, manager): Lafayette College Glee Club, March 21; a small audience. Robert Downing in The Gladiator 31 to large and well pleased audience. Lewis comedy co. for three nights, beginning 9.

SIOUX FALLS, S. D.—Grand Opera House (S. M. Beat, manager): House dark March 16-21.

LOGAN, UTAH.—Thatcher's Opera House (Guy Thatcher, manager): Dark March 16-21.

CHEYENNE, WYO.—Opera House (C. P. Stokes, manager): Salvini gave an excellent performance of Hamlet to a full house March 17. Favorite co. in Carmen 4 to fair to poor business. Return date to be given. Footman 19, Nellie McHenry 20.

ROANOKE, VA.—Academy of Music (J. L. Hooper, manager): House dark March 20-4.

OTTAWA, KAN.—Auditorium Opera House (A. Brunnemer, manager): Andrews and Dudley's New Ohio Minstrels March 19, 20 to fair business. Although playing three dates we were to private from lack of proper management. Coming: Managers Leopold and Heywood, of Heywood's Catalogue, passed through 17. Stayed long enough to enjoy reading The Mirror.

COLUMBIA, TENN.—Grand Opera House (Helm Brothers, managers): Drummond co. 23. Black Crook 31.

DATES ABROAD.

[Received too late for classification.]

BILLY FRANK, Ironwood, Mich., March 31, Rossmore April 1, Iron River 2, Florence 3.

BUCKEYE CHIMERANS, Meriden, Conn., April 6-11, South Norwalk 13-18.

LEE BECK (hypnotist), Middleton, N. Y., March 30-April 5.

TWO JOHNS, Akron, O., March 31, Crestline April 1, Fremont 2, Elyria 3, Lorain 4.

WILD GOOSE CHASE, Union City, Tenn., April 6, Fulton, Ky., 4, Memphis 11-18.

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GAWAIN'S GOSSIP.

Some of the Amusing Impossibilities of the Latest Naval Melodrama in London.

(Special Correspondence of The Mirror.)

LONDON, March 30, 1896.

There has been only one special dramatic production this week in our village, but this (the production, not the village) has been quite enough for those who assisted thereat. Certainly it proved quite enough for me, perhaps because I was one of the very few members of the criminal (or journalistic) classes who summoned up sufficient fortitude to sit through the said production to the bitter end. The production I allude to is True Blue, which, after one postponement (quite a moderate matter in these postponing days) was eventually produced at the Olympic last night.

MARIE HUDSPETH.

True Blue has for a long time been described in posters, placards and paragraphs as the only real naval drama ever concocted to show to the British public the true inwardness of the general discipline of a Real British Man o' War on active service bent. Wherefore we (meaning both playgoers and playnoticers) all expected much. But alas, like most expecters, we did not get anything near so much as we had been led to expect. We at least expected some emotions, and (if not a moral—certainly something in the way of a soul-stirring sensation or two sandwiched with the naval realism. But what did we find?

Well, to start, we certainly found more scenic "realism" to the square inch than had been ladled out to us for many a long day (yes, even in such a breezy nautical drama as Sims and Pettitt's Adelphi money-spinner Harbor Lights). But, alack a day (or rather night), and woe is me (or rather us), the "realism" vouchsafed was but realism run mad.

There was no plot to speak of, or at least not to speak of in what it is now the fashion to call "an appreciation." There was no love interest worth mention (at least worth mentioning to ears polite), and there was no thrillingness worth a solitary thrill.

In place of these somewhat necessary elements, however, the "only real," etc., contained (1) an extraordinary Spanish bull-fight, wherein the wicked adventuress appeared as a sort of "principal boy" matador already resolved to steal the unsuspecting naval hero from his own true love, the real English heroine. (2) The realistic quarter-deck of H. M. S. *Wattean* during an "afternoon reception" off Gibraltar. (3) The private cabin of the naval hero aforesaid (since made captain of the *Wattean*), a cabin wherein it was shown that three ladies (or "ladies" so to speak) had resolved to become little stowaways all on account of the said captain-hero. Or rather two of these ladies, the heroine and the wicked Spick and Spanish adventuress (which is rather a mild noun for her), had secreted themselves thusly for love of the apparently not too lovable hero, while the third lady, being only a faithful "confidante" of the heroine's, had only secreted herself (for the most part) out of sympathy with her mistress (the heroine), just as Tilburina's confidante in The Critic went mad in white calico whenever her mistress went mad in white satin. As a matter of fact, this True Blue heroine, like Tilburina, also wore white satin at the time she suddenly resolved to become a stowaway, and she hid herself in a big boiler on board the *Wattean*, a boiler which (as it presently appeared) was far too courteous to cause any speck or stain to fleck that sweet white satin dress. The confidante contented herself with a large ottoman kind o' box for her hiding place, while the exceedingly libidinous Spanish siren (in lovely amber satin) simply pretended to conceal herself in a species of cupboard adjacent to the hero-captain's very own sleeping berth.

ALBERT L. PLUMPTON.

At this point there arose a "sexual" problem complex (and shall I say unpleasant) enough to satisfy even the soul (well, perhaps scarcely "soul") or mind (and yet, why "mind?") of the average worshiper of the Ibsenite (or nasty) drama. Here, in spite of all the British admiralty rules to the contrary, were three women converging, so to speak, upon the poor young, unsuspecting Captain, and each (whether animated by good or bad motives) certain to negotiate his downfall. But the most startling thing in connection with these three lovely stowaways was that although they suddenly resolved (aside) to conceal themselves in the clothes in which they came aboard until the ship was "far out at sea," yet by some mysterious means—too deep for my humble comprehension—each lady contrived during the remainder of the time she spent aboard (say a couple of days) to appear on deck, also in the sundry cabins, and even in the watertight compartments during an inevitable wreck, to don herself in most remarkable and gorgeous changes of costume.

Various other strange proceedings ensued—but *one*—an attempt on the part of the Spanish (or wicked) adventuress to cause the English (or innocent) heroine to be boiled alive in the boiler in which she had unwittingly secreted herself is, perhaps, enough as a sample of the "situations." Don't you think so? Anyhow, no more (at present) on this head. I will only say that the authors (Messrs. Leonard Outram and Lieutenant Stuart Gordon, R. N.) were called—and almost by some cat called—and that the chief players deserving commiseration were Kate Phillips (the comic girl in the box), Mrs. Cecil Raleigh (wife of the dramatist) as the wicked woman in the cupboard, and Laura Graves, as the innocent damsel in the boiler. Among the clever actors also deserving of sympathy were William Rignold, as a surly navigating officer, G. O'Neill, as a terrible Spaniard (eager to possess the heroine), and Charles Wilbrow, as a comic sailor in love with the soubrette in the box.

As regards that awful Buchanan (*Daily Chron-*

Sole Christie Murray quarrel—the origin of The Romance of the Shopwalker—alluded to by me last week. I have only to say (this time) that although hostilities are still rampant, and although pens are being eagerly resharpened for the fray—each combatant still lives. But goodness knows what will happen in the course of the next day or so. There is to-night a slight lull. But it is, I fear, only the lull before another storm.

We are in for a big religious boom in the London theatres all on account of the success of Wilson Barrett's play, The Sign of the Cross, at the Lyric. The Shaftesbury management announce a Protestant vs. Catholic play, Tempo 1582 and at present called Credo, and W. B. himself threatens a most startling scriptural play entitled Daughters of Babylon. What a warm title!

I furnish your readers this week with portraits of two persons who are in no way connected with what I have been talking about. But they are portraits, and pictures are always interesting. These are of Marie Hudspeth, of whom you have heard, and Alfred J. Plumpton. Mr. Plumpton is operatic composer and tableaux vivant and musical director of the Palace Theatre.

GAWAIN.

A POPULAR GERMAN ACTRESS.

BERLIN, March 15, 1896.

It is unanimously acknowledged that Agnes Sorma is the most popular actress in Berlin. This wonderful little woman, whose photograph is given below, was born in Breslau thirty-one years ago and went on the stage in her native city at the age of fourteen, and from that day to the present time success has attended her wherever she has been.

AGNES SORMA.

Naturalness and sincerity of purpose are closely combined with thoughtfulness and womanliness. She possesses an immense amount of magnetism, and real tears and a merry laugh are always at her command.

One of Frau Sorma's strong points is her versatility. She is not only inimitable in light comedies, such as Divorçons, but she is the best interpreter of Ibsen in Germany and the best Ophelia I ever saw anywhere—I make no exception. In other roles such as Esther, Jewess of Toledo, Erdita (Grillparzer) Desdemona and Cordelia she is equally good. Ibsen, after seeing all the most celebrated interpretors of his Doll's House in Europe, not excepting Madame Duse, wrote of Sorma, terming her the "aller beste Nora." We have recently had another proof of this young actress' powers. A new play by Arthur Schnitzler entitled Libelei was recently given for the first time at the Deutsches Theatre. This little play is a gem of simplicity and pathos. The student Fritz has had a love affair which has lately been discovered by the husband of the lady in question. He expects, awaits a challenge.

Meanwhile he diverts himself with playing at love with a simple young girl, Christine (Frau Sorma), daughter of an old violinist. His friend Theodor is also amusing himself with Christine's intimate friend, Mizzi.

All goes smooth enough until Fritz goes to visit his parents, as he says, but in reality he meets his foe on the field of honor and falls.

Christine watches and waits and listens, but he does not return. At last Theodor comes to tell her they had buried Fritz the day before. Why was she not told? Why was she not allowed to see him once more? She who loved him above all else on earth—she who had given him her very soul. The answer was evasive. His relatives were present and—he did not think it just the place—he did not know—for her—and the parents there—and that was all.

There was no place for her! She had no right! Poor little Christine—sometimes there seems to be no place in the whole wide world for an unfortunate woman.

Frau Sorma's Christine was a masterpiece. Her own individuality was entirely cast aside and Christine lived and moved before us. Young, simple and trusting, with now and then a flash of jealousy and a vague presentiment of a something to come. In the scene between herself and her father where this devoted old man makes an effort to prepare her for the news he knows they are bringing, she shows us art in its perfection. She does not move from her place at his feet, and her voice retains its low modulation; but watch the play of expression on her face and listen to the tones of questioning uneasiness which now and then vibrate in the words she speaks, and we begin to dread the moment when this girl must learn the truth, for we forget that this is a stage and what we see acting.

Z. E. H.

NOTES FROM ABROAD.

Richard II. will be produced at the Shakespeare Celebration performances at Stratford-on-Avon this season by F. R. Benson, who has for the seventh time been entrusted by the committee with the responsibilities of the week's performances. Shakespeare's text will be faithfully followed, and great preparations are being made in the way of scenery and mounting. Richard II. will be the twenty-eighth play of Shakespeare's performed in the Stratford-on-Avon Memorial Theatre since its institution.

An exciting event occurred at the Princess', Leith, England, recently. During the last act of Herbert Barrs' Life, where one of the characters is supposed to strangle his wife, a foreign sailor, carried away by the realism of the story, leaped upon the stage and attacked Mr. Watson Mill. The mimic fight thus became reality, and it was only after a struggle that the man was overpowered and the drama proceeded with.

A new comedietta by R. Marshall, Shades of Night, now precedes the London production of For the Crown.

Sir Augustus Harris' Covent Garden fancy dress balls have been so successful that he will continue them until the opening of the grand opera season.

Fanny Ward will give up her part in Cheer, Boys, Cheer! at the London Grand to Miss Fraser.

A new play by Malcolm Watson, The Haven of Content, will soon be given a matinee production at the London Shaftesbury Theatre.

Weedon Grossmith is to tour the English provinces in The Romance of the Shopwalker.

David Christie Murray has written to the London *Stage* intimating that Robert Buchanan's play, The Romance of the Shopwalker, is little else than a dramatization of his own novel, The Way of the World, published long ago.

A fair will be held in Queen's Hall, London, June 30, July 1 and 2, in aid of a fund to establish an actors' exchange in the English capital.

Agnes Hewitt, who has been the heroine in A Dark Secret at the Princess' Theatre, London, has resigned from the cast under physician's orders. Her nightly plunges into the tank had severely injured her health.

The London Theatre Syndicate, Limited, has been organized with a capital of £30,000 to lease the Garrick Theatre in London. The directors are T. B. Sismey, B. Gotts, M. Hecht and Hon. G. F. M. Hogg.

Beerbohm Tree announces an early revival of Henry IV. at the Haymarket, London. He will alternately appear as Falstaff and Hotspur.

Lottie Collins is playing the title part in The New Barmaid at the Avenue Theatre, London.

Mrs. Ponderbury, without the "Past," is drawing crowded houses to the London Court Theatre.

Paris has a new opera by Jules Barbier and Erckmann-Chatrian entitled Les Amoureux de Catherine, music by Henri Maréchal, at the Opera Comique, and a new drama, Loup de Mer, by Eugène Gaillet, at the Théâtre de la République.

A new three-act farce, A Mother of Three, by Miss C. Graves, will be produced at the London Comedy Theatre after Easter. In the cast will be Felix Morris, Fannie Brough, Lily Johnson, Aubrey Ford and Esme Beringer.

Religious plays are the rage in the English metropolis. The Sign of the Cross has made a strong impression, and Stuart Ogilvie has a new piece in which sixteenth century Christians and Lutherans are the moving figures.

The Easter holidays will see a new musical play at Daly's London theatre, a novel piece, Rosemary, at the Criterion, and a new melodrama by George R. Sims at the Princess'.

Mrs. Oscar Berenger, who managed Terry's Theatre in London seven or eight years ago when Little Lord Fauntleroy was produced at that house, has published a story called "The New Virtue" which turns upon the result of educating a girl in supposed innocence.

Jacques Le Lorrain, a comedy of whose was once produced at the Paris Vaudeville upon recommendation of Alexander Dumas, is mending students' shoes in a little cobbler's stall in the Latin quarter.

Mlle. Mazedier, a Parisian music hall actress, was arrested for boxing the ears of Guy de Teramont, a journalist, who wrote something offensive to her. He at first retracted by saying that "It is always a pleasure when it is the hand of a pretty woman," and then made a charge of assault. The magistrate acquitted the actress, and granted her damages.

The forearm of a statue in the Paris Opera House recently fell, and rumor spread that the edifice was unsafe. Investigation by the police ascertained that no further damage was probable.

Madame Pauline Savari has formed a committee to organize a fund to assure a certain amount of comfort to French actors in old age.

Inceste d'Ames is the latest production of the Paris Theatre Libre at the Menus Plaisirs. It is in five acts by Laurenty and Hauser, and is said to resemble Frou Frou.

The new comic opera at the Bouffes-Parisiens is entitled Petit Moujick. The book is by Pierre de Corvin and Jean Levy, and the music by Georges Haackmann.

Florence Terry, the youngest of the Terry Sisters, has died in London. Her performance of Little Nell is pleasurably remembered by Londoners, as well as her Lady Helen in The Iron Chest to Henry Irving's Sir Edward Mortimer. Since her marriage to William Morris, the lawyer, she has been known to playgoers only as a first-nighter.

The London run of An Artist's Model ended March 28.

The revival of On 'Change in London, with Felix Morris in his original part, failed to attract, and has been withdrawn.

Wilson Barrett is writing a religious drama to be called The Daughters of Babylon.

Sant Matthews, a former member of E. S. Willard's company, died of consumption at Monte Carlo, March 15.

Charles Melville, a well known English provincial manager, died recently near Manchester.

Joseph Hatton's play, The Roll of the Drum, founded upon his story, "When Greek Meets Greek," has been successfully produced in England.

A new opera, Andrea Chenie, dealing with the French Revolution, libretto by Luigi Illica, music by Umberto Giordano, made an immense success at La Scala, Milan, March 28. The authors were recalled twenty times.

Courtice Pounds has made his Australian debut in The Yeoman of the Guard.

SCENERY, PROPERTIES AND APPAREL FREE.

The Acting Secretary of the Treasury has issued instructions to the collectors and other officers of the Customs bearing upon the Act of August 28, 1894, which provides as follows:

"Professional books, implements, instruments, and tools of trade, occupation or employment, in the actual possession at the time of persons arriving in the United States; but this exemption shall not be construed to include machinery or other articles imported for use in any manufacturing establishment, or for any other person, or persons, or for sale, nor shall it be construed to include theatrical scenery, properties, and apparel, but such articles brought by proprietors or managers of theatrical exhibitions arriving from abroad for temporary use by them in such exhibitions and for any other person and not for sale, and which have been used by them abroad, shall be admitted free of duty under such regulations as the Secretary of the Treasury may prescribe. But bonds shall be given for the payment to the United States of such duties as may be imposed by law upon any and all such articles as shall not be exported within six months after such importation: Provided, that the Secretary of the Treasury may in his discretion extend such period for a further term of six months in case application shall be made therefor."

The following regulations will hereafter govern the importation of theatrical scenery, properties and apparel under the foregoing paragraph:

The invoice filed with the entry of the articles must describe them in such manner as to reinsure their identification at the time of export, and the values thereof must be duly set forth. Entries of such merchandise will be made under the general provisions of Article 349 of the Custom Regulations of 1892, with the necessary modifications to meet the case.

The exportation of the merchandise covered by said bond shall be made only at the port of importation, and shall be on regular withdrawal and under customs supervision.

The bond account of such transactions shall be kept separate and distinct from the ordinary warehouse account.

At the expiration it shall be sent to the District Attorney for collection unless the required proof of exportation shall have been furnished by the importer or consignee.

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THE COPYRIGHT AMENDMENT.

Ex-Judge A. J. Dittenhoefer went to Washington last Wednesday and appeared before the Senate Committee on Patents in favor of the bill amending the law of copyright so as to provide for the punishment of play piracy. He in substance repeated his argument made two years ago on the same subject, published in THE MIRROR at the time.

Senator Platt, of Connecticut, chairman of the committee, is earnestly in favor of the bill, and Judge Dittenhoefer reports that there seems to be an unanimity of opinion in the committee in favor of the provision making an injunction granted in one United States District Court operative throughout the United States. One Southern member of the committee indicated some doubt as to the provision making violation of the act a misdemeanor, but he did not commit himself in opposition to this provision. The report of the committee will probably be favorable.

The Southern member of the House Committee on Patents, Colonel Hutcheson, of Texas, who formerly opposed the bill, told Judge Dittenhoefer last week that he would not now oppose it.

LITTLE TUESDAY AS A REAL ACTRESS.

Little Tuesday, whose songs and dances have delighted many thousand theatregoers, made what was practically her debut as an actress at the Boston Museum on March 24, in a curtain-raiser written for her by Joseph Arthur, and entitled Beware the Dog. The piece, which was presented before The Gay Parisians, tells a quaintly pretty story of a simple minded, poor but big hearted German toy maker, left alone in the world with his little daughter, Freda. Freda's joy is her great St. Bernard dog. The purse proud neighbors complain of the dog's viciousness, and one particularly ugly man insults the old toy maker, and threatens to shoot the dog. He is about to carry out the threat when Freda brings him to terms by telling him that her "vicious dog" has saved his little child, who fell through the ice in the village pond. The sketch is full of pathos, and Little Tuesday proved herself an accomplished comedienne.

ANTHONY COMSTOCK TURNED DOWN.

Anthony Comstock was to speak about his "Anti-Tights" bill before the Brooklyn Woman's Christian Temperance Union last week, but at the eleventh hour Mrs. Harriet S. Pritchard, State Superintendent of the Department of Purity in Literature and Art, protested, and a telegram was sent requesting Comstock not to appear. Mrs. Pritchard held that Comstock had been laboring to injure the Union because of some differences with herself and Mrs. Burt, State President. He had scorned to heed their suggestions upon certain useless verbiage in his bill, and he had disliked Mrs. Burt's efforts in behalf of a bill of her own to do away with immoral living pictures and indecorous literature. Comstock appeared despite the telegram, but withdrew upon personal admonition of the women.

THE SCENIC PAINTERS' ALLIANCE.

At a regular meeting of the Protective Alliance of Scenic Painters of America, last Thursday, the following officers were unanimously elected for one year:

President, Harley Merry, Brooklyn; First Vice-President, Seymour Parker, Brooklyn; Second Vice-President, John W. Rough, New York; Third Vice-President, Orville L. Story, Boston, Mass.; Secretary, Moses E. Bloom, New York; Treasurer, Frank Patzes, New York; Sergeant-at-Arms, David Weil, New York; Trustees, Richard Marston, Hugh L. Reid, Harry Byrnes, New York; Samuel W. Brookes, Boston, Mass.; Arthur Palmer, Pittsburg, Pa.; Horace N. Smith, Buffalo, N. Y. Corresponding Secretaries, Sidney Chicley, San Francisco, Cal.; John Rettig, Cincinnati; O. Frank King, Boston, Mass.; Howard Tuttle, Milwaukee, Wis.; Thomas G. Moses, Chicago, Ill.; Thomas Neville, Philadelphia, Pa.

The installation of officers will take place on Thursday, April 2, at 8 o'clock, P. M., at the New Lodge Room, No. 153 West Twenty-Third Street, New York.

This movement on the part of the scenic painters has met with general favor throughout the United States, and numbers of applications for membership have already been received, but it has been determined that none but members of the American Society of Scenic Painters are entitled to charter membership.

A number of invited guests will be present at the installation, which will be in open lodge. This alliance, the members positively assert, will not be aggressive against any manager, but has been formed to protect the scenic painters against fresco artists, who are encroaching on their fields. It will readily be seen that this is a good move on the part of the scenic painters, as all fresco artists are members of unions that would not allow a scenic painter to do their work under any circumstances whatever. Managers, and especially those of traveling combinations, will, it is claimed, be greatly benefited by this alliance, as its by-laws are most pronounced in holding its members to a strict conformity to their obligations to contracting parties.

REVIVAL OF A TEMPERANCE TOWN.

Hoyt's farce, A Temperance Town, will be revived next season, with George Richards and Eugene Canfield as stars in their original characters, Mink and Bings Jones, of which they made pronounced successes when the play was originally produced. The cast will embrace almost every member of the original company, and the performance will be nearly identical with that given during the long runs in Boston and New York. New scenery will be painted by Arthur Voegtlin of Hoyt's Theatre, and the entire elaborate and complete production will be managed by Walter Turner, who for several years has been connected with the various Hoyt and McKee attractions.

MAHLER BROTHERS.

Mahler Brothers call the attention of the readers of THE MIRROR to the fact that their Spring stock is now ready for inspection. It includes all the novelties and the most fashionable styles from native and foreign markets and manufacturers. Special mention is made of the cloak and suit and ladies' underwear departments, in which are carried very complete assortments at prices which cannot be duplicated. Mahler Brothers will allow to the profession a discount of six per cent. on all goods except those in special sales. A complete assortment of all standard toilet articles and perfumeries, also Meyer's preparations, always on hand.

VAUDEVILLE STAGE

A CLEVER SKETCH TEAM.

BARR AND EVANS.

The pictures of Andrew Barr and Florence E. Evans, who have been prominent in the vaudevilles for several seasons, are presented above. Their act is a combination of comedy and acrobatic work, and is superior to most of its kind. Mr. Barr impersonates a "rube" on a visit to the city, and in the course of the performance introduces some very funny falls, and knocks himself about with a seemingly total disregard of consequences in the way of broken bones.

Miss Evans sings several songs in a manner which shows that her voice has been carefully cultivated. During the course of the act she changes to an eccentric Irish make-up, in which she does some very amusing work with her partner.

They have been playing dates this season, and have made hits in nearly all of the first class houses of the country. They were especially successful in Chicago, and on a recent visit to Keith's Union Square Theatre made a very favorable impression. Last season they toured with Harry Williams' Meteors, and the season before last they were a feature of Dan Creedon's Vaudeville and Athletic company. They have not as yet settled on their plans for next season.

THEATRES AND MUSIC HALLS.

Hammerstein's Olympia.

Marguerite still holds the fort, delighting large audiences nightly. Fatima, the celebrated Turkish dancer of the World's Fair, has been added as a special attraction. The dance is an expurgated edition of the danse du ventre. The vaudeville bill includes the Morellos, triple bar performers, just from Berlin; Amman, the impersonator; Horace White, ventriloquist; the Fredericks troupe of demon athletes; the Sisters Casselli, dancing experts, and Virginia Aragon, the queen of the lofty wire.

Proctor's Pleasure Palace.

Selma, the great European soprano, and Sandow, the man of many muscles, are the principal features of the bill, which is unusually long, and includes Billy Emerson, minstrel; Staley and Birbeck, the musical blacksmiths; Gertrude Mansfield, comedienne; Elsie Adair, serpentine dancer; Long and Little, musical clowns; the Parkins' and their giant heads; Mars and Juno, jugglers, and Nelsonia, shadowgraphist. Besides these, Fields and Hanson's Drawing Cards are in the bill. Their roster includes Joe Flynn, parody singer; Jack and Rose Burke in athletic exhibits; Phyllis Allen, vocalist; Nordheim wire equilibrist; Mabel Ward, soubrette; Mattie Aubrey, serio-comic, and Lalor and Chester, Irish comedians.

Keith's Union Square.

The bill this week is as good as ever, although it is the end of the penitential season. The Craggs remain, and the other features are George H. Wood, the "some-what different" comedian; McAvoy and May, the Donatos, one-legged clowns; Imro Fox, the comic conturor; Professor Woodward's educated seals; Smith and Fuller, musical specialists; the Four Cohans, in Goggles' Doll House; the Sistere Mendoza, double trapezists; Mlle. Chester and her trained dogs; Prince Kokin, juggler; Rawson and June, club experts; Crane Brothers, dialect comedians, and West and Burke, in a military farce called The Ensign.

Proctor's.

The Russell Brothers head the bill. Others in the list are May Howard, vocalist; Fields and Lewis, comedians; Falke and Semon, musical comedians; Johnnie Carroll, singing comedian; the Morellos, acrobatic comedy sketch; Georgie Parker, comedienne; the Olifans, eccentrics; the three Sisters Don, singers and dancers; Professor Glenfield, ventriloquist; Dick and Alice McAvoy, comic singers and banjoists; Kissell and Sutano, lightning musket drill; Sadie Fox, soubrette; Julia Taylor, serio-comic; Ada Godfrey, comedienne; Hilton, juggler; Professor Scotch's dissolving views. George Lockhart's elephants continue the feature of the bill.

Tony Pastor's.

The Rogers Brothers, Dutch comedians, who have just left Donnelly and Girard's company, head the list. The other entertainers are George Evans, of "Honey Boy" fame; Caroline Hull, the triple-voiced vocalist; the Nelson Trio, comedy sketch artists; Lillian Green, descriptive and serio-comic singer; the De Forrests, whirlwind dancers; Dean and Josi, travesty stars; the Valdares, bicycle experts; Mons. Nizanas, on the Spanish rings; Millie Bertina, "the flexible Venus;" Welch and Welch, knockabout Irish comedians; Clayton and Grant, comedy musical act; Layman, the man of 10,000 faces; Dave Whiteley, Dutch comedian, and Cecil Herson, balladist.

Koster and Bial's.

Chevalier, the coster singer, whose success is pronounced, heads the bill, which includes Harriett Vernon, singer; Paul Martinetti and his pantomime troupe, who are nearing the end of their run, in A Terrible night; William Olschansky, the Russian clown, with his trained rats and cats; Clotilde Antonio, equilibrist; Ida Fuller in her new dances, and the three Delvenes, acrobats, who make their first appearance here in a specialty called "The New Pierrots."

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Albert Chevalier made his debut in America here on Monday night of last week. The hall was crowded in every part with an eager, expectant audience, who watched the other turns on the bill with an air which seemed to say that they wished the performers were in Jericho, so that the star of the evening could make his appearance at once and settle the question of his success or failure. As soon as his number was displayed the house rang with applause and cheers until the curtain was drawn aside, showing the stage hung with a red curtain background. All the lights in the house were lowered except the footlights, so that the attention of even the most blasé man in the audience was attracted to the stage. Chevalier made his appearance from the first entrance, dressed in the gray coster suit made familiar by his pictures, and holding his cap in his hand. His face was wreathed in a broad, comical coster grin, and he advanced to the centre of the stage with a sort of half run half walk. The house fairly rose at him. Cheer after cheer rang out, and as the great coster singer realized that he was receiving the heartiest of welcomes, the coster grin disappeared from his face, and he stood there bowing right and left, shifting his coster cap from one hand to another in a very nervous way. When the tumult subsided Leader Gabriel gave the signal to his men, and the accompaniment to "The Future Mrs. 'Awkins" began in earnest, and Chevalier, without more ado, started in to work. After the first verses and chorus, the applause broke out again. The same thing happened after each verse, and when the song was finished, and the singer made his exit there was a regular cyclone of approval, and the question of Chevalier's success was settled. His second song was "Our Little Nipper." In it he described the "artful little, ikey little woys" of his little coster boy. The "patter" between the verses was given in the cleverest way imaginable, and the song made even a bigger hit than the first one. For his third offering the performer made a complete change to the costume and make-up of an old laboring man. In action and utterance he was the old man to the life, and his song, "My Old Dutch," which tells of the love of an old man, who has lived with his "Dutch" (coster for wife) for forty years, made a deep impression. Another change was made in very quick time for the fourth song, which was called "Our Court Ball." Chevalier appeared dressed in a coster vest and trousers with a most remarkable looking striped polo jersey or sweater, and a jersey hat which must have been in style on the first Derby day. In this song he used a good deal of pantomime, and the house was kept in constant laughter with his "moves." He did some twists that would have turned the most expert Bowery spieler green with envy. For the last song, "Wot Cher, or Knocked 'em in the Old Kent Road," he dressed himself in what must be the coster's "Sunday go-to-meetin's." There were buttons enough to decorate the dresses of forty women, and the coster's happy smile showed that he realized that he was dressed in the height of coster style. When Chevalier had finished the song he was recalled again and again. There were cries of "Speech" and several enthusiastic people in the audience began to air their knowledge of the coster art by shouting out the names of some of Chevalier's other songs. One Cockney in the gallery raised his voice above the rest and yelled, "'The Serenade,' Albert! Chuck it out, guv'nor!" and Chevalier was obliged to make a little speech, in which he thanked them for their generous welcome and encore, and regretted that he had not rehearsed any more songs. He then sang the chorus of "Wot Cher" in French. There was more applause after this, and two large bouquets were handed over the footlights to the perspiring and delighted singer. In response to renewed demands for a speech, he said: "Ladies and gentlemen, I hardly know how to express my gratitude for your very kind reception. I have looked forward to this night for years, and now—well now it seems like a reminiscence and a very pleasant one. There are three little words I wou'd like to say to you to-night—only three. They are sometimes spoken lightly, but when you hear me say them I want you to believe that I say them from the bottom of my heart." Here he made a most impressive pause, and in a voice full of emotion said, "I thank you." He was recalled twice after this speech, and then the audience settled down to a discussion of his performance, and from the expressions of approval heard on every side it may be safely said that Albert Chevalier became an instant favorite.

There were a few new features in the bill. William Olschansky, who was billed as a Russian clown, but whose Russian English had a decidedly cockney accent, exhibited some trained cats and rats. The performance is one calculated to fill the average female with terror, for more than fifty rodents wander about the stage, following their trainer, who plays on a fife, which seems to fascinate them like that of the famous Pied Piper. Ida Fuller appeared in the dances which Loie Fuller had shown during her engagement, but they had not been well rehearsed, and the effect, except in the fire dance, was disappointing. Paul Martinetti appeared in A Terrible Night, Cora Casselli did some remarkable dancing, Harriett Vernon and Josephine Sabel sang, Paul Cinquevalli juggled, and Clotilde Antonio proved herself an accomplished contortionist.

HAMMERSTEIN'S OLYMPIA.—Horace White, a ventriloquist, who has made a reputation in other lands, made his debut here last week with some success. His work is very much like that of other ventriloquists, and his talking figures were laughed at as they spouted forth their jokes and sung their songs. Amman, the impersonator, whose work is very fine, has made a genuine hit. He has a number of funny little tricks which lift his act out of the rut followed by the majority of impersonators. The Frederick Troupe gave their startling acrobatic performance, in which they appear in Mephistophelean dress. O'Gust, the animal imitator, mewed and barked, and squealed and grunted and crowed and bleated, and did a lot of other tricks. The Sisters Casselli danced cleverly.

Virginia Aragon walked and danced and smiled on the lofty wire as easily and gracefully as ever.

Marguerite continued to fill the house with delighted people who applauded the pictures and the gorgeous ballets and admired the pretty girls as they went through their complicated evolutions.

KEITH'S UNION SQUARE.—J. W. Kelly finished his fourth week here on Saturday night. This is the longest engagement played at this house by any comedian since it has been under Mr. Keith's direction, and it is doubtful if there is another performer on the boards who could duplicate the "Rolling Mill Man's" hit. He had a good deal to say about the provisions of the Raines Bill, and his remarks were greeted with the heartiest laughter. The Craggs went through their remarkable acrobatic act, winning plenty of applause. Professor Woodward's trained seals played on musical instruments, and did other things which seals do not do as a usual thing. Van Auken, McPhee and Hill gave a remarkably fine performance on the horizontal bars. The Midgleys were extremely amusing in their sketch of rural child life. Their local gags went well. McBride and Goodrich created considerable laughter with their exchange of repartee, and did some clever dancing.

Charlotte Parry gave imitations of Ada Rehan, Sarah Bernhardt, Maggie Cline, Yvette Guilbert, Viola Allen, Vesta Tilley, and John L. Sullivan. Each imitation showed that Miss Parry had made a careful study of the original, and her entertainment on the whole was extremely pleasing. She has improved perceptibly since her last visit. Montague and West made their accustomed hit with their refined musical specialty. "Louisiana Lou," played on the 'cello by Mr. West, was especially well received. Madge Maitland, who has a very deep contralto voice, sang "The Face On the Barroom Floor," a new coon song, and "She Always Dressed in Black." Her voice and enunciation are good and she made a very favorable impression.

The Sidmans were welcomed as old friends. They do an act in which the hayseed is introduced in an extremely happy way. The humor is quiet but very effective and laughter was incessant while they held the stage.

Crawford Brothers, Wills and Barron, Juno Salmo, Eckert and Heck, Alice Hanson and Samuel Burt furnished the remaining numbers of the programme.

PROCTOR'S.—Fields and Hanson's Drawing Cards were added to the bill here last week. Fields and Hanson appeared in their new act, "Music Conquered." Some remarkable xylophone and violin playing was introduced, and most of the fun was of a novel and interesting character. Joe Flynn sang several parodies. They are funny, but the songs which they make light of have long ago been forgotten. Mr. Flynn ought to turn his attention to the songs of the day. The pretty Twin Sisters Abbott were in excellent voice, and their songs were encored again and again. Papinta's dances with the new stereopticon and light effects were applauded, and the pictures of the candidates were cheered. Phyllis Allen is a singer who believes in taking plenty of time to sing a song. She has an excellent voice, however, and uses it with good effect. She introduced a new song by Joe Flynn called "Jamie's Sweetheart Jane," which has a rather pretty melody.

Foreman and West brought a great many laughs with their quaint German sketch. Jack and Rosa Burke gave a very entertaining exhibition of the manly art, including some bag punching. The Imperial Four did their new sketch, The Dark and Bright Sides of New York, in which a hand piano played a very important part. A special scene, showing the Brooklyn Bridge at night, added to the effectiveness of the act. Les Bengalis made a hit with their French songs. The smaller one is a born comedian. The Olifans introduced their novel three-headed and four-legged act. Nothing like it has ever been seen here and the performers deserve credit for presenting something so entirely new.

George Lockhart's comic elephants held their own as usual, and Boney's antics seem to grow funnier as the weeks go by. Mabel Ward, Eunice Hill and Rita Durand shared honors in the serio-comic line. Mons. Josef Lafleur did some daring acrobatic work on a peculiar apparatus. His startling backward dive was warmly applauded. Kennedy and Stewart and Lalor and Chester presented diverting comedy sketches. Ed Baker cracked some good jokes and Professor Gallette exhibited his trained monkeys.

PROCTOR'S PLEASURE PALACE.—Selma, a soprano from Europe, who receives $200 for each performance, made her American debut here last week, with considerable success. She is a pretty brunette, with pleasing manners, and a well-cultivated voice, which she uses with good effect. She sang two operatic selections and Denza's well-known song, "Call Me Back," in English. She sang with a piano accompaniment artistically played by M. Loesch.

Bonnie Thornton was in excellent trim and her songs go with the old time vim. She introduced a song about the X rays which contains some amusing ideas, and is the best one on that subject so far heard in the local theatres. "My Little Circus Queen," "Poverty Row," and "It Don't Seem Like the Same Old Smile" were her other selections. The Russell Brothers were as amusing as ever. James has worked in a few words of negro dialect which seem to tickle the fancy of the spectators. Fields and Lewis introduced a new gag about the Raines bill, otherwise their conversation is unchanged. Their new parodies on the two most popular songs of the day were applauded. Gertrude Mansfield appeared in her new dresses and sang charmingly. Elsie Adair's serpentine dances caught on as usual. Dick and Alice McAvoy cracked jokes, sang songs, worked in a few conundrums, did some acrobatic work, danced and played the banjo. The Parkins showed their giant heads. Long and Little did some musical clowning. Johnnie Carroll sang some Irish songs with a good deal of unction. The Sisters Don sang and danced in true London style.

Pauline Von Arold made her reappearance and again made a very favorable impression on the patrons of this house. She sang "What Could a Girl Do More?" "Don't be Cross" in German, and a song with a pretty waltz refrain. Miss Von Arold has improved considerably since her last appearance here, and will no doubt soon be in the front rank of the comediennes. Rosie Rendel danced the dances of all the nations except Turkey. May Howard sang sweetly. Falke and Semon brought music from numerous instruments. The Morellos proved themselves a clever acrobatic comedy trio, and Professor Scotch exhibited some interesting dissolving views.

Sandow continued his exhibitions of strength and muscle culture. His afternoon receptions for women have proven very successful.

TONY PASTOR'S.—Pearl Andrews delighted large crowds of her admirers last week with her imitations of prominent actors and actresses. Those of Maggie Cline and Frank Bush were especially enjoyed. Kittie Mitchell sang the same songs which proved so acceptable on the occasion of her first visit. Daisy Mayer introduced a slight change in her act. She appeared first in white face, and then blacked up on the stage in a few minutes and went on with her pickaninnies as usual. The Zanfretta Pantomime company were extremely funny in their piece, The Skeleton Witness. Frank Moran held forth on topics of the day and scored the Raines bill to the great delight of his hearers. The Three Dunbar Sisters, with their cute little English ways, sang and danced in clever, brisk fashion. Edwin Latell gave his delightful fifteen minutes of fun and music. Lydia Dreams went through her familiar ventriloquial and cartoon drawing performance. Rosina Venus did some very clever dancing on the tight rope, and her work on the slack wire was equally good in its way. James Richmond Glenroy used some good jokes in his Irish monologue act. Mabel Sisson sang some up to date songs and danced nicely. The Davenport Brothers went through their clever boxing act as usual. Eldora and Norine won favor by their smart juggling and startling acrobatic act. Morton and Coleman were as happy as ever in their Irish act, and the Three Boutlons amused with their grotesqueries.

MONTAGUE AND WEST.

There are any number of musical acts now before the public. In most of them there is a good deal of rough and tumble and knockabout business introduced to amuse the public and draw their attention from the fact that the performers know very little about music. There are a few refined musical turns in the vaudevilles, however, and of these, the one done by Montague and West easily heads the list.

These clever artists are shown in the above picture, and it can be seen that they present an attractive stage picture. In their act Miss Montague gives a very clever impersonation of the daughter of a Yankee hotel proprietor, and Mr. West appears as the well dressed advance agent of a theatrical company. Their act is interspersed with timely jokes, and their performance is therefore amusing as well as interesting. They are equally expert in the handling of their instruments which consist of hand bells, banjo, mandolin, polyphone, cornet, and posthorn. Miss Montague is also an expert harpist, and Mr. West plays charmingly upon the 'cello. He has an excellent voice, and generally sings a few lines of the song he is playing on the 'cello.

Mr. West began his musical career as a member of Buffalo Bill's original cowboy band. He afterward joined Harry Barton, and the team was known as Barton and Royer. They stayed together only a short time, and West tried several partners until he met Seely, when they formed a team known as Seely and West. They played in Tony Pastor's company, and when Seely married Bessie Bonehill they had to separate, as Bessie was going back to merry England, and of course her husband accompanied her. West didn't care to cross the ocean, so he and his wife formed the team of Montague and West. They made their first appearance at the Grand Museum in Boston about six years ago and have had a successful and prosperous career ever since. They have been with Weber and Fields, Sam Devere, William Muldoon, Grimes' Cellar Door, Tuxedo and other companies and have played innumerable dates, many of them in New York, where they have established themselves as prime favorites.

Miss Montague was born and raised in the Sandwich Islands, and speaks the Hawaiian language fluently. Her parents were Americans, her father being a sea captain, who had settled in Honolulu. She is an accomplished actress as well as a musician and has played a number of parts in comedies with great success.

Mr. West told a MIRROR man of a thrilling experience he had while traveling with a company playing a piece called Uncle Isaac. The train on which they were riding collided with another near Syracuse, N. Y. Twenty-two people were killed and the baggage car in which their trunks were was burned. They escaped with a few bruises, but all their instruments, clothing and jewelry were destroyed.

In talking of his plans for next season, Mr. West said he did not know exactly what he will do, but the chances are that he will join one of the leading traveling companies. He has already received some very handsome offers. He is a staunch admirer of THE MIRROR'S vadeville department, and says he has derived the greatest benefit from advertising in its columns.

AN INTERESTING LETTER.

The following letter has been received. It will be read with interest by American performers who are contemplating a trip to Europe, with a view of appearing at the London halls.

LONDON, March 2, 1896.

To the Editor of The Dramatic Mirror.

DEAR SIR.—I would say to the "Yankee Girls" (as we are called here) who come to London to try for fame, to bring three good, jolly, spicy songs. A good negro song or French song is all right. Wear plenty of white lace underwear, and don't be a bit backward about showing it. The more dancing and high kicking you do the better. Above all things, don't let the guying from gallery boys frighten you. They only do it to try your mettle. You will not be allowed to answer them back, but just throw them a kiss or two and put plenty of life in your acting. Don't try to be dainty or refined. They want "ginger" instead.

If you would have success you must sing to the gallery boys. Look at them, kiss your hands to them as you leave the stage, and you will win them. Give them lively, spicy songs, but not vulgar ones. After each song you will have to change costume. If you can change to tights so much the better. At the first-class halls, Palace, Empire and Alhambra—two songs are allowed, a dance may follow right after second song. At smaller halls three songs or two songs and solo dance, are usually required.

Above all things, don't be discouraged if you do not make a hit the first night. Before the week is out you may prove a big success.

Whatever you do, don't sing ballads or classic songs.

ILMA OTIS.

HARRY SANDERSON'S BENEFIT.

The annual benefit of Harry Sanderson at Tony Pastor's Theatre will occur on Sunday evening, April 12. Dozens of the very best artists on the vaudeville stage have volunteered, and the affair will, of course, be a great success. A number of seats have already been taken.

A COMEDIAN'S "PROPS."

R. G. KNOWLES' TROUSERS

Whether it was pride or bashfulness which prompted R. G. Knowles to have his trousers photographed, is difficult to say. Some of his enemies have been unkind enough to insinuate that his London success has enlarged his head to such an extent that it would not fit in the same picture with his legs, and that he was forced to have himself photographed in sections. This is a slander, however, and one may be sure that Mr. Knowles had his trousers photographed simply because no actor had ever had it done before. He has a reputation for doing "different" things and he wanted to be consistent.

The picture was sent by "Gawain," THE MIRROR'S London correspondent. He says in his letter:

"Your compatriot, the comedian, R. G. Knowles, who has scored so great a success in our variety theatres, tells me that he thinks of popping over to the States presently to see his dear "mommer." He has changed somewhat since he left your side. Therefore, with a view to assisting his American friends to recognize him I send along a tableau vivant of his trousers. As he would say (or sing), "There's a Picture for You."

It certainly is a picture, and a very interesting one at that. Those trousers have probably brought thousands of laughs from the throats of sober Englishmen who have failed to grasp the subtleties of Knowles' vocal humor. A pair of "props" such as these ought to be in the possession of every American comedian who goes to London, so that if his jokes are not appreciated he can fall back on his "pants" and let each leg make a hit by itself.

Seriously speaking, however, Knowles can make the Britishers laugh without his wrinkled leg draperies. They are like the wine given with a fifty cent table d'hote—you get them without extra charge. Knowles has made a special study of the British public, and his monologue is considered the cleverest thing of its kind in the London music halls. He may be tempted to give a sample of it when he arrives here, and if the gags are clothed with a thick London fog, and we are unable to see where the laugh comes in, we can find plenty of enjoyment in a quiet study of those wonderfully amusing trousers.

A LETTER FROM FLORRIE WEST.

LOW'S EXCHANGE,
LONDON, March 4, 1896.

To the Editor of The Dramatic Mirror:

DEAR SIR.—In a recent issue you published a letter sent from England by an American artiste saying that the English public don't appreciate American performers.

I beg to state that this is perfectly untrue. At present I am playing four halls. I know I am English born and American by adoption, but I am billed here as "the American comedienne," and they think I am one. At the Pavilion there are several American turns, viz.: Julie Mackey, O'Brien and Redding, Miss Lindsey, R. G. Knowles, Winifred Johnson, all Americans, and they are fully appreciated. I can assure you I don't want the American public to be misled. Some acts, I confess, have not gone as they should, because the public don't quite understand them, as is the case when some English turns come to America.

Sincerely yours,
FLORRIE WEST.

A CHANGE IN CHICAGO.

The Park Theatre in Chicago is a thing of the past and in its place a grand entrance, vestibule and foyer for the successful Hopkins' South-Side Theatre, which adjoins will be built. Colonel John D. Hopkins has secured the lease held by the estate of John Long (recently deceased), who was manager of the Park for a number of years. When the changes are completed Hopkins' Theatre will extend clear to the street line, occupying the space now used as a vestibule and box-office, which will be placed in the Park Theatre building. This will give a handsome frontage to the Hopkins' Theatre and, if such a thing is possible, will make it more popular than ever.

ZIEGFELD SECURES THE ABBOTTS.

The Twin Sisters Abbott have signed a three years' contract with F. Ziegfeld, Jr. Mr. Ziegfeld has been watching their work at Proctor's Pleasure Palace and is convinced that there is a great future in store for these talented and pretty girls. They will sail for Europe in May and will stay there several months. They will sing in London for a short time, and will afterwards devote their time to study. Theodore Thomas, who is a great friend of Ziegfeld's, heard the sisters sing a short time ago and praised their voices enthusiastically.

RECONSTRUCTION IN BOSTON.

The Grand Museum in Boston was closed last week, and operations were begun yesterday on the reconstruction of the house, which will in future be known as the Grand. Plans have been drawn by Architect C. J. Bateman, which include the lowering of the auditorium to the first story level, the rebuilding of the stage, the size of which will be increased, and the addition of a new balcony. The house, when finished will hold about 1,400 people.

HAMMERSTEIN DISCHARGED.

The case against Oscar Hammerstein, who was charged with assaulting Fireman Rothenhausler, who was in discharge of his duty on Feb. 22 was dismissed by Magistrate Kudlich last week. His doorkeeper, Benjamin Gicquel, Jr., was held for trial in the Court of Special Sessions for refusing to admit a fire inspector to the building on the same evening.

THE BROOKLYN HOUSES.

HYDE AND BEHMAN'S.—Hopkins' Trans-Oceanics are on Hand this week. The company includes the Rossow Brothers, Apollo, Ryan and Richfield, the Sisters Gehme, Edward and Josie Evans, Tom Mack and Fulgora.

GAYETY.—The Vaudeville Club is the attraction. Sam Bernard, McIntyre and Heath, Sherman and Morrissey, Lizzie B. Raymond, Mazuz and Mazette, O'Brien and Buckley, the Parsons and Clark and Davis.

STAR.—The Washburn Sisters' Last Sensation company is the drawing card. Besides the stars there are O'Brien, Jennings and O'Brien, Nellie Waters, Emery and Marlowe and Whitelaw and Ryan.

BROOKLYN MUSIC HALL.—The bill includes Sherman and Morrissey, Worth and Marshall, Coober and Steward, Gilson and Mar, Pacey and Hanley, Mabel Russell, Eva Swinburne, Satsuma and Ray Vernon.

VAUDEVILLE JOTTINGS.

James Thornton was in the bill at Proctor's Pleasure Palace on Sunday last.

Henry Wright, of O'Brien and Wright, was presented with a handsome cane by the members of St. Peter's Flute and Drum Corps of Jersey City on March 21 at the Bon Ton Theatre, Jersey City. The gift was a token of their appreciation of Mr. Wright's services at a recent benefit for the corps.

Aimee Austin, of the Austin Sisters, while doing a swing at the Bon Ton Theatre, Jersey City, at a matinee performance on March 25, fell upon her back, spraining one of the muscles. She was unable to appear for two days.

While the stage was being set for Selma's turn at Proctor's Pleasure Palace at the special matinee on Friday last the orchestra whiled away the time and paved the way for the appearance of the great prima donna by playing the classical selection "Henrietta, Have You Met Her." Whether Selma's first name is Henrietta or not, the selection was in very poor taste. Perhaps the orchestra is jealous because Selma does not make use of their services in her act, preferring the piano accompaniment.

It is seldom that the members of a theatre orchestra are moved to laughter, but the fair musicians who handle the instruments at Proctor's Pleasure Palace broke the record one afternoon last week by laughing six times during the act of the Russell Brothers. The reason for this unusual conduct was the introduction of six new gags by the irrepressible James.

The Lutteman Sextette, which has been before the lyceum-loving portion of the public for many years, appeared at the Imperial Music Hall in Chicago last week in a programme of high class music. The vaudeville theatres are absorbing new platform attractions every week, and if the absorbing goes on the platform will have nothing but a few back-number lecturers to fall back upon.

J. B. Henry is now business manager of the Imperial Music Hall, Chicago. No better man could have been selected for the position, and the Imperial will no doubt enjoy greater prosperity than ever.

The Sporty Dutch Cheese is the title of a new farce now being done by the Howard Burlesque company.

Our Washington correspondent reports that Zaeo, who appeared as a special feature in Gentleman Joe in that city last week, made a great hit in a terpsichorean act. Zaeo is a sister of Clara Wieland, the soubrette of the company.

The decorations of Proctor's Twenty-third Street Theatre have been completed, and the house now presents a very cheerful, bright appearance. The work was done mostly at night and in the early morning, and not a single performance was interrupted. When the new hangings under the proscenium arch, harmonizing with the decorations, are put in place the theatre will compare with any in the country.

The ladies' matinee given at Waldmann's Opera House, Newark, N. J., on March 29, was so successful that another will be given on May 8, when Isham's Octoroons will be the attraction.

Jennie Reynolds is a feature of the bill at the Bon Ton Theatre, Jersey City, this week. She will shortly introduce Gilbert Tompkins' successful Irish comic song, "A Transplanted Shamrock."

Mark Murphy writes to say that he did not play in Boston as reported, a few weeks ago. He appears there this week at Keith's.

Joe O. Ziefle, treasurer of the New Night Owls, reports that business has been big all season. The roster of the company remains about the same.

Weber and Fields are helping to make fun in A Trolley Party at the Grand Opera House, Brooklyn, this week.

Canfield and Carleton have decided not to go to Europe this Summer. Their success has been so pronounced since their advent in the vaudevilles that they have decided to remain in America, and clinch their hit before starting out to conquer other fields. They have been in the West for several weeks past and have met with a very flattering reception. They open at Hyde and Behman's late in April.

The Fredericks troupe of demon acrobats, who are now at Hammerstein's Music Hall, have been engaged for the Keith circuit and will go to the Union Square immediately after their engagement at Olympia.

J. W. Kelly, who has just finished a month at Keith's Union Square, has gone to Keith's Boston for a run. From Boston he goes to the Bijou, Philadelphia, and returns to the Union Square in May.

Selma, the grand opera singer who is appearing at Proctor's Pleasure Palace, came to America at the suggestion of her friend Loie Fuller, who is greatly interested in her success.

The Black Patti made her first appearance in Pittsburg in two years, last week at the Avenue Theatre. Manager Davis was so pleased with her success that he has secured her for a return engagement. Mary A. Rodman continues to direct her affairs with unfailing energy.

Edith Hall, who has gone into the vaudevilles, appeared with great success at the Eden Theatre, Paterson, N. J., last week. Her songs are new and up to date, and she is likely to become a great favorite with the patrons of the vaudeville houses.

Bunth and Rudd called at THE MIRROR office one day last week, with their two famous bull dogs "Bully" and "Ajax." They are training them constantly, and will introduce them in their act in some new tricks.

Stella Dorsey, of Isham's Octoroons, is resting while treating a bad throat, in Louisville, Ky.

The coming attractions at Proctor's Pleasure Palace include Papinta, John W. Ransone, Lottie Gilson, Wood and Sheppard, Pantzer Brothers, Watson and Hutchings, Ammons-Clerise Trio, Weber and Fields, Virginia Aragon, Walter Gale, John Kernell, James F. Hoey, Crimmins and Gore, the Jackley-Rostons, George Lockhart's original comedy elephants, Kate James, Ross and Fenton, the five Cee-Mees, and Ara, Zebra and Vora.

Florrie West, who has been appearing in England the past six months with great success, sailed on the steamer *Majestic*, which is due here to-day. Miss West will begin an extended engagement at Koster and Bial's, opening on April 6, after which she will be seen in Boston, Providence and Philadelphia. Next season she will be featured by Manager Harry Williams in A Bowery Girl.

Carrie Lamont has introduced a very pretty song called "She's My Little Madcap Queen." It is by William H. Plass and F. M. Catlin of Detroit, Mich.

THE MIRROR has received a copy of a song called "The Rights of Venezuela," by J. R. Henning of Richmond, Va. It is a good song of its kind, but it hardly seems worth while publishing a song like this, as the public loses interest in songs of this kind in a very short time. Cuba has overshadowed Venezuela completely.

"Nobody Wants to Play With Me" is a pretty, pathetic ballad which is being very favorably received by the public. Thomas M. Bowers of Houston, Texas, is the author and publisher.

A song called "Purer Than Gold," by L. S. Morgan of Sharon, Pa., has been received. It is a fair waltz song, but Mr. Morgan would have had a better song if someone else had written the words. The following lines from the chorus will show the truth of this:

When storms are raging fierce and wild,
This little maid, it seems,
Has the lights shining best of all
To guide me in safe streams.

It may be mentioned that she lives in a light house.

The Major Sisters are said to be making a hit in Gilmore's Twelve Temptations in a very unique song and dance specialty.

Hi Henry's twenty carat diamonds are said to have been worn as earrings by ex Empress Eugenie.

Walter Needs, leader of the orchestra of the Star Theatre, Cleveland, O., is thinking of taking a walk around the world, starting without any money. He will probably learn to appreciate the full meaning of his last name before he gets back to Cleveland.

A benefit was tendered to Max Fields, business manager of Russell Brothers' Comedians, at Terrace Garden on Sunday evening. All the members of Weber and Fields' traveling companies volunteered their services for the occasion.

Chevalier will hereafter have a special repertoire of songs for women and children, which he will sing at the matinees at Koster and Bial's.

Sunday night concerts have been abandoned at the Trocadero.

Mlle. Rosalie Pepita, who is very popular in Europe, has been secured by cable for the Keith circuit. She will make her first bow to an American audience at the Union Square on April 20. She can sing in several languages, and is a very clever dancer. Her terpsichorean ability is inherited from her mother, the famous Pepita, who turned the bald heads of America when she appeared as premiere danseuse in the Italian opera thirty years ago.

Mlle. Nina Conti, who has been premiere danseuse at the Opera House, Vienna, will appear to-night as a feature of Marguerite at Hammerstein's Olympia. In private life the dancer is Countess Kielmansegg no relation to the heroine of Tom Hood's poem. Her husband, the count, came all the way to America to marry her, as his folks made a protest against the match, and prevented the marriage from taking place in Austria.

Amman, who has made a great hit at the Olympia Music Hall, has been under the management of F. Ziegfeld, Jr., for four years. He began with a two weeks' engagement at Ziegfeld's Trocadero in Chicago in 1892, and his act made such a hit that the astute manager made a long contract with him. He will appear at the London Empire during the coming Summer, and will return to America in the Fall for a four months' engagement at Hammerstein's.

The Brooklyn Wheelmen have refused to pay six months' rent for their Bath Beach headquarters, because the owner of the club house, who also ran a vaudeville show near by, allowed the soubrettes to frequent the club house to the great discomfort and annoyance of the wheelmen.

The Three Sisters Hawthorne are singing "Paradise Alley" with great success at the Hansa Saal Theatre, Hamburg.

Selma will sing "Kathleen Mavourneen" at Proctor's Pleasure Palace to-morrow afternoon. The reports of the condition of F. N. Crouch

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who is dying in Baltimore in poverty, have awakened a new interest in the grand old song, and the singer hopes that her rendition of it may prompt her hearers to contribute to the fund which is being raised for the unfortunate author.

Jessie Gardner, the petite comedienne, wears a very stunning costume in her singing specialty. It is a fetching creation of black velvet, trimmed with jet and pink roses.

The Burt Sisters and James Gaylor, comedian, have joined M. B. Leavitt's Spider and Fly company for the balance of the season.

W. B. Watson, who is at present with O'Hooligan's Masquerade, will send out a new burlesque attraction next season. The organization will be known as The French Bloomer Girls. Mlle. Jeannette Dupie, who is making a hit this season with her French specialty, will head the company. Special attention will be paid to the costumes, which will be worn by fifteen beautiful French brunettes.

Paulus, Kate James, and Florrie West will appear shortly at Koster and Bial's.

Manager Al Reeves informs us that his new show, consisting of a white and black minstrel and vaudeville company, is meeting with flattering success. Mr. and Mrs. Reeves were tendered a banquet in Rochester last week by the Ferguson Banjo Club. Agnes Charcot, physycognomist, is meeting with big success with the Reeves company.

Watson and Dupre will take a flying trip to the Pacific coast in June. Their new French and Dutch act is said to be one of the best sketches before the public. They have refused offers for next season, but have not decided as yet what they shall do.

"The Same Old Story" is the title of a song by Horton Corbett, which has just been published by Sanders and Stagman, 11 North Charles Street, Baltimore, Md.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Vaudeville seems to be growing in popularity each week, and the past week was very profitable for the managers.

Hopkins' South Side Theatre: An excellent array of artists gave great satisfaction. The Bale Troupe of bicyclists headed the bill, and their work is wonderful. Flynn and Walker created considerable laughter with their sketch on Married Life. The Boston Quartette sang harmoniously, the Almonts were good in a well-arranged musical act, Gus Weinberg and the Yokohama Troupe were also in the bill, together with the Hopkins Stock co. in a comedy called The Bohemians.

Hopkins' West-Side Theatre: Joseph J. Dowling and Myra Davis presented The Red Spider to very good business.

Lyceum Theatre: The same large business prevails at this popular West-side house, and the usual long list of reputable performers were received with favor. The Manhattan Four, by far the best quartette of its kind, introduced a very well-written sketch that gave ample opportunity for the display of their excellent voices, and the comedy work was also in good taste. Moa and Goodrich proved to be wonders in their roller skating act. Alice Raymond, the well-known cornet soloist, was pleasing. The De Van Sisters also merit special mention. Others who appeared were: Conwell and Swan, Henry Frey, Mullelley Trio, Kitty Beck and Sankey Brothers.

The Olympic Theatre: Hyde's Comedians, with a number of other vaudeville acts to fill out the continuous bill, was the attraction and it is almost needless to say a great show was given to packed houses. Helene Mora has returned to Hyde's co. and her phenomenal voice has lost none of its sweetness, Lizzie and Vinie Daly danced with grace, the Wilmot Duo did some very remarkable tricks on bicycles, John and Emma Ray were entertaining, the Newsboy's Quintette sang a number of favorite songs, "The Country Politicians," as impersonated by Thorne and Carleton, was a funny bit, George Austin kept the audience happy with his antics on the slack wire. The balance of the co. included Murphy and Raymond, William De Boe, Barney and Russell, Carrie Scott, McCloud and Melville, Edward and Louise Lorrett, Joe Hardman, Harding and Ah Sid and Harris and Walters. An afterpiece entitled A Striking Resemblance concluded the very long programme.

The Imperial Music Hall: John McCort seems to have struck it right with the straight vaudeville bill, although the opera co. which formerly assisted in filling out the performance was far above the ordinary. Marie Bell made her initial bow in vaudeville. She sings nicely and was rather fetching in a handsome gown; The Littleman Sextette are a trifle out of place in vaudeville, yet they made quite a hit and their music is high class and beautifully rendered; Ollie Torbett, the violin virtuoso, is an artist in every sense of the word; Emmons, Emerson and Emmons, were laughable in their "hurrah" specialty. Others who appeared in various acts were Fanchell and St. Alva, Pat Kelly, Werts and Adair, Madeline Franks, Sweeney and Woolford, May Kennedy, Al Hawthorne, Gracie and Reynolds, Jennie Meade and Thornton and Siegel.

Oxford Theatre: This house is run in conjunction with the Imperial, and of course gets the benefit of many good bookings which has resulted in satisfactory returns. Cora Routt, Allen and West, Georgia Emery, James E. Black, Du Rell Twin Brothers, Maude Harvey and a number of others who appeared at both houses gave a very good performance.

Casino Music Hall: Business keeps up pretty well, and of course Saturday and Sunday are always very large, which must be encouraging to the new management. Crimmins and Gore's Star Vaudeville co. furnished the entertainment, and there were many good specialties given. Billy Arnold, Lydia Gardner Gilbert, James Cullen, Shaffer and Rosa, Bernard Sisters, Harry Belden, Emma Lake, Raynor Sisters, Minnie Church, Chester and Hastings, Camille Kenyon, Crimmins and Gore, in their original and rather novel act, and Signor Romeo's corps de ballet did some very pretty dancing.

Sam T. Jack's Opera House: The Royal Burlesque co. opened to good business, and gave a performance that was varied. The opening burlesque, by James Collins, called The Prince and Pasha, introduced the co. in a sort of musical melange that was very well done. The olio included the ever welcome Gus Bruno, Addie Marden, Nellie Stevens, the Trocadero Quartette, Querita James Collins and Lucie Ray in an original sketch, The Barnstormers, in which Mr. Collins gave a good imitation of Joe Jefferson as Rip Van Winkle; a set of living pictures new in design, and the programme concluded with another burletta, Romanesque Foibles, A. D., 1896."

Orpheus: Manager Robert Biel engaged a number of people capable of giving a worthy performance. Arcaris, De Mora and Mlle. Anita, Blanche Le Clair, Dave Marion, Julia Linton, Emma Weston, J. W. Farley, Ida Millar, Ollie Joy, Hermandez, Nellie McPherson and a chorus of attractive young ladies.

Park: The following bill was offered to fair patronage: Pans La Petrie, Jennie Ripley, Millie Brown, the Mealys, Carroll and Kane, Catherine Braham, Leon Sisters, Alice Clark, Morris and Wilson and Val F. Love in the drama Facing the Enemy.

The Imperial's week opens on Monday instead of Saturday as heretofore.

Manager Thomas L. Grenier has returned from a trip to Cripple Creek and reports a great future for the Camp.

The Criterion Theatre was not a success as a vaudeville house and Mr. Roberts leased it to a Mr. Varance, who could not be found salary night, and thus the venture seems to be a frost.

Manager Sam T. Jack, who has been making a number of inspection trips to his different companies, has returned and reports business as very satisfactory.

Crimmins and Gore are still doing their original specialty, and last week made a hit with the Casino's patrons.

The Vaudis Sisters co. which is being organized will include the names of some excellent people and a profitable season is looked for.

George A. Fair, manager of the Masonic Temple Roof Garden, is booking some of the strongest vaudeville features and novelties obtainable, and his opening bill (which is not quite complete) will be a surprise. The decorators and artists have now invaded the place, and the transformation will certainly astonish those who formerly patronized this high class resort, as well as those who have never spent a night in the lofty theatre. May 1 has been set as the definite opening date.

Burt Shepard, the well-known minstrel, has a very amusing monologue, which was a great go, at the Lyceum, recently.

Ringling Brothers are making extensive arrangements for their opening in April, at Tattersall's big building.

HARRY EARL.

PHILADELPHIA, PA.—The new City Sports' Burlesque co. play their first engagement at the Auditorium this week, presenting a first-class variety show. The principal acts rendered by the four Nelson Sisters in a wonderful acrobatic act, Josephine Sabel in songs, Lillie Lancester, Gertie Collins, Mack and Flynn, Prof. V. P. Wormwood with forty dogs and monkeys in a pleasing act. The burlesque introduces dazzling costumes, gorgeous scenery and completes a first-class performance. Fields and Hanson's Drawing Cards follow week of April 6.

The Bijou Theatre presents a bill of unusual strength to continued large patronage. The famous Trio De Korke, marvelous acrobats, The Kawakamis, Japanese dancers and wrestlers; Eckert and Heck, artists in vocal and instrumental music; Collins Brothers and Lillie Larkelle, Hines and Remington, McMahon and King, Lavender and Thompson, James Wallbrook, Dare Brothers, M. Debrigny, French baritone; Baker and Randall, three De Bolein Brothers, French athletes, complete the entertaining programme.

Robert Fitzsimmon's Athletic and Vaudeville Show is at the Lyceum attracting immense patronage. Ernest Roeber, champion wrestler, Dan Hickey in a four-round sparring contest with Fitzsimmons the great drawing card. The Golden Crook Spectacular Combination open here week of April 6 for a run with weekly change of specialties.

Stars of America are billed at the Kensington Theatre for the week.

The Dime Museum, with continuous vaudeville performance, change of bill weekly, is meeting with good success and establishing a reputation that warrants a steady and paying patronage.

S. FERNBERGER.

PROVIDENCE, R. I.—Bob Fitzsimmons was the magnet at the Westminster March 23-28, where he appeared to strengthen The White Crook co. Prices were doubled for this engagement and good business was done. Specialties were furnished by Lena La Couvier, Bryan and Smith, Nellie Franalyn, Flora, the queen of slack wire, W. H. Trueheart, Tony Kennedy, Kitty Howard, and Ida Earle. Two burlesques were given also, one Fitzsimmons gave a bag punching exhibition. Rose Hill co. 30-4.

Harry Morris' Twentieth Century Maids closed an exceptionally fine week's engagement at the above theatre 21. When the co. was here early in the season they did a great business, but last week's receipts were considerably larger. It is the most popular show that has visited the Westminster this season.

H. C. RIPLEY.

JERSEY CITY, N. J.—The Bon Ton Theatre and Manager Tom Dinkins are certainly in the hey-day of their success. The business is grand, and the people playing here are of high grade. The bill presented March 23-28 comprised Lew Dockstader, with his up-to-date chatter and local songs; Rose and Aimee Austin, gymnasts and ceiling walkers, the Brilliant Quartette, James J. Marion, Frank Mitchell Charles O. Marsh and John Rapp, in a singing burlesque on Uncle Tom's Cabin, Louise Dempsey, a dashing singer, Edward and Josie Evans in a rural sketch, William De Bar, contortionist, Mackie and Walker, travesties, the Carlons, in a refined musical contortion act, Master Tony Harrison, a fine singer, Murphy and Andrews, sketch, Florence French, a sweet balladist, Harry and Emma Smith, musicians, and Happy Cal Smith, in a Rube act.

Lew Dockstader is an old resident of this city, and has been meeting with old acquaintances during his stay here 23-28.

Mark Murphy and Fox and Ward will head the bill at the Bon Ton Theatre 30-4.

The Carlons are doing a fine contortion act this season.

WALTER C. SMITH.

BOSTON, MASS.—Keith's New Theatre has begun the third year of its history, and the anniversary was celebrated by a dinner which was made complimentary to E. F. Albee. The bill this week includes J. W. Kelly, Mr. and Mrs. Arthur C. Sidman, George Thatcher and others.

The Galley Slave is the dramatic production at the Grand Opera House this week. In the specialty bill are Hayes and Post, Imogene Conri, Macart's dogs and monkeys, and others.

Harry Morris' Twentieth Century Maids are playing a return engagement at the Howard Athenæum this week, and show new living pictures.

Delmonico and the wrestling lion are strong attractions at Austin and Stone's Museum.

The Boston Novelty co. is the bill at the Lyceum this week.

The American Gaiety Girls are at the Palace this week.

JAMES HARRIS.

ST. LOUIS, MO.—Two fine audiences saw Sam T. Jack's new Bluebeard co. at the Standard Theatre yesterday. Evan Lewis, the famous strangler, is one of the strong cards, besides a galaxy of pretty girls and clever specialty artists.

PITTSBURG, PA.—At the Avenue Theatre the Levinos, Bert Shepard, Mason and Healy, Tom Ripley, Barry and Ella Gray, Rice and Elmer, the Carlins, Evelyn Britton and the Avenue stock co. in Nita's First, T. G. Warren's farce-comedy, constitute the bill for this week. The attendance continues to be very large.

The City Club Burlesque co. opened to a crowded house at the Academy of Music to-night. Next week, Bob Fitzsimmons' co.

At the World's Museum Theatre the stock co. presented State's Evidence.

E. J. DONNELLY.

LOWELL, MASS.—The Savoy (G. F. Dunbar, manager): The following excellent bill drew fair-sized audiences week of March 16. Ward and Curran, Annie Wilks, Ammons-Clerice trio, Dick Leggett and Haven and Andrews. A change of managers at this house is expected during this week.

Wonderland Musee (Al Haynes, manager): On the stage during the week of March 16 were Miles and Ireland, May Walsh Ireland, Komochi James C. Hughes, Parker and Retardo, Rita Durand, Fredo and Griffin and an afterpiece.

The Curio Hall had as attractions Mohamed Pasha and a troupe of Turkish dancers, Salvail, Prof. Adolph, Moraize, Prof. Washburn, Orileon and the illusion "Thauma." Business for the week was fair.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldman, manager): The Washburn Sisters co. filled a return engagement with an entirely new olio March 23-28; general satisfaction. Spider and Fly 30-4. City Sports 6-11.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): A very strong bill this week March 23-28 is filling the house at every performance. Master Robbie Kelly, the Salambos, fire eaters, Ladel and Alvarez, Dudley Prescott, the Crawford Brothers, Smith and Fuller, Rice and Elmar, May Templeton, and Marietta and Belloni, with their trained cockatoos, are the names on the bill. Manager Poli's new theatre is progressing finely and will no doubt be ready for occupancy next Fall.

HARRISBURG, PA.—Davis' Eden Musee (A. C. Young, manager): The Ida Siddons Burlesque co., which caught the popular fancy and packed the house with delighted audiences, was engaged for an additional week and has held up the standard of the first week's work with the same results. The best feature this week is the new burlesque by Fred Solomon called Taphee Toophar.

STEUBENVILLE, O.—London Theatre (Frank J. Watson, manager): The following bill drew good houses for week ending 28: Wright the Midget, Tom and Ada Doyle, Lulu Eller, serio-comic, Frank Wright, Eddie Mazier, George Derious, head-balancer, Benta Carre, Turkish dancer.

PITTSFIELD, MASS.—Wonderland Musee and Family Theatre (Frank H. Livermore, manager): Week of 23-28: Hilton, magician, Cohan and Maulsby, Goddeth, Cunningham and Staley, good business was done during the week. The artists for week of 30-4 are Finn and Mack, the Deagons, and Waller and Waller.

NORTH ADAMS, MASS.—The Bijou opens 30 after being closed several weeks with Morris Entertainers, including Rossi Brothers, May Adams, Thompson and Collins, Zara and Lala, Carlton Sisters, Fitzgerald and Kelly.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker proprietor): Week of 23-28 American Novelty Stars. The Williams Trio, bell and violin players; J. H. Boynton, comedian; Prince Albeni and Miss La Brant, Lottie King, dancer; Murphy and Hall, comedians; Kissall and Sultana, gun and drum, jugglers; business uniformly good.

HOBOKEN, N. J.—Daly's Star Theatre (John Clark, manager): The Howard Big Burlesque co. did a good business week of 23-28. The curtain-raiser is entitled A Picnic in Jones Woods. The cast includes Billy Barlow, singer and dancer, the Sisters Dolores, two dancing marvels; James Hall and Frankie Bell, comedy duo; Mollie Whitten, songs; Mitchell and Love, parody kings; Baldwin and Daly, the Hottentots. The performance ends with a farce called The Sporty Dutch Cheese. The Bowery Girls Burlesque co. 30-April 4.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Ladies' Club Burlesque co. opened a week's engagement March 23 to a full house. The co. is much stronger than last season, and the olio headed by Eulalie, a fine contortion dancer, is sandwiched between two clever burlesques. Sam Jack's My Uncle comes week of 30.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Notwithstanding heavy counter attractions, this popular house enjoyed large business during the week ending 22. New people 23: Charles B. Ward, the Andersons and the De Felippis.

WASHINGTON, D. C.—Flynn and Sheridan's City Sports Big Show occupied Kernan's Lyceum 23-28 enjoying excellent patronage. The entertainment is thoroughly interesting from start to finish. A Hot Night is a screaming burlesque and well put on. The specialties are all clever. Alice Wren and Minnie Daly, topical vocalists; Lancaster and Collins, dancers; Campbell and Beard, musical comedians; Larry Smith and Mamie Chambers, sketch artists; Mack and Flynn, Irish comedians; the Four Nelson Sisters, premiere acrobats; the Moorish dancers and Chrissie Sheridan, burlesque artists, were all received with pronounced favor.

Zelma Rawlston, the American Vesta Tilley, made a tremendous hit with Rice's 1492 at Allen's Grand Opera House during the week. Her songs were encored again and again.

JOHN T. WARDE.

CINCINNATI, O.—People's: March 22-28 Harry Williams' New Meteors have been the drawing cards. Troja, inimitable in her specialties and an especial favorite at the People's, leads the list of entertainers. Besides her in the co. are Gertrude West, Dryden and Page, the Edisons, Howard and St. Clair, Albini, Si Hassen Ben Ali Arabs, Fanny St. Clair, Fanny Leslie and Zong and Zong. During the week there has been quite a spirited contest for a bicycle, which was to be presented to the most popular patron of the theatre. Each one in the audience was allowed to vote each evening.

WILLIAM SAMPSON.

BUFFALO, N. Y.—Henri Cazman and a capable company filled the week of March 23 very acceptably at the Court Street. Peter Maher and Peter Burns, in an exhibition of scientific boxing, appeared at every performance. This house has done a big business this season.

Shea's Music Hall had some excellent specialty artists, and business was uniformly good.

MATTERS OF FACT.

Arthur C. Aiston, who has for the past three seasons managed Edwin Milton Royle's company in Friends, and this season in Mexico, will be at liberty after June 15, up to which time the present season will run, to negotiate with strictly first-class attractions. Previous to his association with Mr. Royle, Mr. Aiston managed the tours of Maude Granger and Jefferys Lewis. Mr. Aiston is one of the alert, keen-witted, untiring men of his profession, and no small degree of the success attained by the attractions he has handled during the past five years should be placed to his credit.

Ethel Winthrop and Marion Young have left the Seabrooke Opera company, and are at liberty for Spring engagements.

Elvira Frencelli, prima donna soprano, is at liberty for Summer engagement and next season either in opera or farce-comedy. Miss Frencelli has a repertoire of twenty five operas, in all of which she has distinguished herself. She also has a clever singing specialty which can be advantageously introduced in farce-comedy.

Papinta, who has patented her original mirror dances, warns managers against the appearance of others in these dances or any infringement of her rights. She will prosecute to recover damages in every instance.

Boyd's Theatre, at Omaha, Neb., managed by D. W. Haynes, has already booked many of the best attractions for next season. There is still open time for desirable attractions.

W. J. Fetters and Sons, the Philadelphia scenic artists, are prepared to fill orders for stock scenery or special productions at short notice. They have studios at the Walnut Street Theatre and at 1819 Mervine Street.

Speaking of Espy Williams' new play, The Queen's Garter, the Detroit *Free Press* of March 29 says: "The more one studies this play the surer becomes the conviction that it is destined to make Mr. Mantell's fortune. Properly equipped with scenery and given the benefit of closer acquaintance with it on the part of the players, it should turn out one of the best of contemporary theatrical properties."

Clara Thropp, who scored an instantaneous hit in the leading role in A Bowery Girl, will be at liberty after the close of her present engagement.

Fred G. Hearn's Colonel Silverthorn in The Princess of Patches is accredited as being a capital impersonation by the Louisville press.

Owing to the closing of Jacob Litt's Shaft No. 2 company, W. H. Murphy and Blanche Nicholls are disengaged.

The Grand Opera House at Uniontown, a good one-night stand in Western Pennsylvania, will be thoroughly renovated for next season by the new managers, Beeson and Hirsch, who are now booking for 1896-97.

Jessie Mae Hall has booked half of next season in the better grade of popular-price theatres. She will present The Princess of Patches, this being her last season in repertoire.

Charles A. Feinler, manager of the Grand Opera House at Wheeling, W. Va., has desirable open time in April to good attractions at popular prices.

James S. Cockett has assumed the management of the Academy of Music, Cleveland, O. Managers holding time for the Academy should communicate at once with Manager Cockett.

Alice Gaillard, who is now playing the role Mary Doodle in Madeleine with Camille D'Arville Opera company with marked success, invites offers for the Summer season.

Lillian Stillman has signed for the Spring tour of McCarthy's Mishaps. She will play an eccentric character part, introducing her singing and dancing specialty.

The Grand Opera House at Shreveport, La., is offered for rent for a term of three years. The house is built on the ground floor, and seats 1,200 people.

Manager Cliff W. Grant, of the People's Theatre, Manchester, N. H., will give guarantee to the right attractions to play his house. He has open time after Lent.

Mrs. E. L. Fernandez has removed to her new office, 1440 Broadway, corner of Fortieth Street. She requests that all her patrons furnish her with correct and permanent addresses at once, as engagements are now being made for next season.

At the Grand Opera House, Brooklyn, N. Y., the weeks of May 4 and 11 are open to strictly first-class attractions. The Grand Opera House is one of the handsomest theatres in the country.

"Opportunity," care of this office, will sell a half interest in a big attraction to responsible party.

Verner Clarges' engagement with the Potter-Bellew company terminates Saturday night, April 4. He invites offers for the balance of the season.

A number of second-hand opera chairs are offered for sale by C. H. Wevill, Fifteenth and Chestnut Streets, Philadelphia.

A new society play, with strong emotional lead will be let on royalty by "E." Middletown, N. Y.

Raymond Finlay will be at liberty on May 2, his engagements with The Dazzler closing on that day. He has been the comedian of this company for two seasons, and has been the recipient of much favorable comment by the press.

John McGhie and Josephine Knapp have been specially engaged by W. S. Harkins for the Hubert Wilke Opera company, which opens in Halifax, N. S., this week.

Will West, for two seasons the singing comedian of the Dazzler company, closes his engagement May 2, and will accept good offer for the Summer and next season. He may be addressed care this office.

The American Theatrical Exchange occupies the position of being the only theatrical exchange not identified with or subservient to a "combine." This fact alone has been the means of increasing its popularity with managers of theatres who desire to book their houses with only such attractions as they desire, and not be compelled to act merely as janitors, and to allow their stages to be occupied only by such attractions as the various syndicates choose to give them. Managers of attractions are availing themselves of the facilities offered to have their routes for next season booked, so as to obviate extortionate terms and ruinous railroad fares which would be the result without the timely aid of the American Theatrical Exchange. Since the forming of the various syndicates and trusts business has improved wonderfully over former years, and every department has been kept working over time to meet the demands of new attractions that have placed their routes with the Exchange.

Helen Reimer, who closed the season with Rush City last week, is open for engagements for character or comedy roles.

Max Miller, the popular German comedian, whose clever work has been one of the hits of The Dazzler company, will be disengaged after May 2. Mr. Miller has an excellent dialect and does a taking specialty.

W. S. Hart is doing splendid work with Margaret Mather's company, in many instances the critics pronounce his Mercutio the best ever seen.

Slaves of Gold, which has successfully toured the country under William T. Fennessy's pilotage, and which closes its season at Sanford's Theatre this week, is offered to let on royalty with scenery, printing, and entire effects. Mr. Fennessy is to direct the tour of Mr. and Mrs. Grandin in several new plays by Elmer Grandin next season, which necessitates the above move.

Lizzie Evans, who has made a marked hit in the leading part of Georgia in A Romance of Coon Hollow, will close her season with the company at Sanford's Theatre, this city, June 1. Miss Evans has not yet settled for next season.

John D. Gilbert, the popular comedian, having closed his engagement with The Passing Show, is open to negotiate for the Summer and next season. Mr. Gilbert is one of the most original comedians on the stage and should readily secure an engagement.

Kate Osterle and Grant Stewart have resigned from A House of Cards company and are open for engagements.

A neat little advertising novelty in the shape of a glass paper weight has just been received from L. Goldsmith, Jr., the trunk manufacturer, who is a great believer in the benefits to be derived from extensive advertising.

William C. Ott, who has signed as musical director of McCarthy's Mishaps company, invites offers for next season.

Howard A. Cook, formerly musical director with the Deshon and Carleton Opera companies, is open to offers for Summer engagement and next season.

Born.

McLELLAN.—A daughter to Mr. and Mrs. George B. McLellan (Pauline Hall), in New York, on March 27.

JONES.—A son to Mr. and Mrs. Charles H. Jones (Gertrude M. Clarke,) on March 6.

Married.

KILLMASTER—CROMPTON.—At Buffalo, N. Y., on June 29, 1895, by the Rev. William Stone Hubbell, pastor of the North Presbyterian Church, William G. Killmaster, of Brantford, and Nainee Elizabeth, second daughter of E. B. Crompton, Esq., of Brantford, Canada.

RICHARDSON—WILLIAMS.—Frank Richardson and Jean Williams, at Chicago, on March 8.

Died.

FORRESTER.—Charles Forrester, son of Charles and Alice C. Forrester, in Pittsburg, on March 22, aged 8 months, 5 days.

GOULD.—Mrs. Joseph Gould, at Mount Carmel, Pa., on March 20.

EBBETS.—Mrs. W. H. Ebbets, at Milwaukee, Wis., on March 22, of consumption.

KEOGH.—George T. Keogh, at Bloomingdale, on March 27, of cancer of the tongue.

PYKE.—Louise Monfred Pyke, in New York, on March 27.

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DATES AHEAD.

[CONTINUED FROM PAGE 10.]

MORRIS DE CASTRO: Savannah, Ga., March 14—indefinite.
MR. AND MRS. BALDWIN: Rochester, N. Y., March 30-April 4.
MRS. GEN. TOM THUMB: Baltimore, Md., April 6-11.
MILLER'S MERRY-MAKERS: West Burke, Vt., April 1.
SATANELLA: Fort Wayne, Ind., March 30-April 4.
THE FLINTS (L. J. Meacham, mgr.): Lincoln, Ill., March 30-April 1, Champaign 2-4, Terre Haute, Ind., 6-11.
THE SAGES (Hypnotists; Thomas F. Adkin, mgr.): Pittsburg, Pa., March 16-April 4, Carbondale 6-11.
VERNELO: Jamestown, Pa., March 30-April 1.

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William Courtleigh, who is an actor of marked ability, gave a remarkably effective and artistic impersonation of the Indian hero, Swiftwind. His conception of the part was so good that he almost dwarfed everybody else in the cast. Seldom, indeed, does an actor receive such a tribute of applause as did Mr. Courtleigh, following the thrilling climax of the third act. It amounted almost to an ovation, as Mr. Courtleigh was obliged to appear before the curtain in acknowledgment of the demonstration. His make-up was superb, and in his Indian attire in the final act it was difficult to believe that a genuine follower of Sitting Bull was not before one. His bronze color, straight figure, muscular development, piercing, flashing eyes, regular features and high cheek bones make him look the typical Sioux warrior. Few actors could invest the part with such a natural personality as does Mr. Courtleigh.—*Brooklyn Standard Union.*

The most notable thing about the performance was the acting of John Swiftwind by William Courtleigh, which was admirable. He acts with convincing sincerity and without melodramatic exaggeration.—*Brooklyn Eagle.*

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TALK WITH A WOMAN PLAYWRIGHT.

MADELEINE LUCETTE RYLEY.

It was about six years ago that Madeleine Lucette Ryley, wearying of the discomforts and privations of life on the road, determined to devote her clever mind to the craft of the play builder. The success that she has achieved in this province is international and ever growing. A representative of THE MIRROR found Mrs. Ryley in her pretty workroom, in New York, busily engaged in outlining two new plays.

"These," said she, resting her tireless pencil, "are the first faint shadowings of two new comedies—one for E. H. Sothern, and the other for John Drew. I shall submit to Mr. Sothern the skeleton of his play in a few days, and write it up while in Europe this Summer. It is to be a modern comedy with a halo of romance, and will probably open Mr. Sothern's next season at the Lyceum Theatre. Mr. Drew's play is to be a shade more serious, but none the less light and up to date. It, too, is ordered for Fall use.

"I love my work, and enjoy it thoroughly. Serious pieces are most to my liking, character drawing being ever and always my dearest delight. Plot, I believe, should be invariably subservient to character, and, indeed, when one has hit upon a little group of congenial characters, they may be almost relied upon to work out the plot. As Thackeray truly said, first determine upon your characters and the story will write itself

"The chief difficulty to be overcome in writing a play to order is the number of personages one must satisfy. First, of course, comes the star who is to be fitted. He, or she, must feel in perfect sympathy with the part provided, or failure is inevitable. Then, hardly less important, is the manager, the being provided by a Thespian Providence to tie down art and ambition to the level of the box-office—a sort of antidote to over-artistic side of things. This inexorable one is to be appeased in every detail of construction, more particularly in the matters of expense and what will attract the masses. Thirdly, the public itself is to be considered, its multitudinous fancies and dislikes are to be catered to, its weaknesses diagnosed, and its various elements thoughtfully analyzed, individually and collectively. Your play must please the blasé first nighter as well as the man in the fifty-cent seat who seeks dramatic recreation once a week. And, of the two, the fifty-cent client is the more important. Rise you should to the understanding of the one, but delve you must to that of the other. The matinee girl, too, is a factor that, in these days, comes more and more to be considered every hour.

"Atmosphere has much to do with the success of modern stage-craft. Last Summer I wrote in London a distinctly American light comedy for Nat C. Goodwin, and it would be hard to imagine how difficult the task proved in England. Everything or everybody met with in London's realm served only to shatter the imagination of an American atmosphere, and my labors were far heavier than they would have been here. The play is called An American Citizen, and will be presented in San Francisco before long. Mr. Goodwin's instructions to me were characteristically laconic. He had no choice as to story or method, and wanted to see no synopsis.

"'Go home and write me a comedy,' said he, 'and don't let me see it till it is finished.'

"'Good clothes?' I queried.

"'No,' he answered.

"'Wig or no wig?'

"'No wig.'

"'Nat Goodwin or somebody else?'

"'Nat Goodwin.'

"I did not see him again until the piece was completed. He has another work of mine, an historical tragedy based upon the life of Richard Savage, the vagabond poet and author. This he will hold, he says, till the public has more confidence in him. I spent weeks in the old book shelves of the British Museum acquiring the atmosphere of Savage's time before I penned a line of this play. It is, I believe, a strong character work, but must have an expensive production and heavy scenery.

"My Christopher, Jr., which Mr. Drew played here, has been brought out in London under the name of Jedbury, Jr., with such success that arrangements are making for its presentation in France, South Africa and Australia. An odd thing about the piece is that when it was produced here one learned dramatic critic discovered that my plot was borrowed from the French, but in London—only a few miles from France, teeming with critics familiar with Gallic works of all ages—no such discovery has as yet been reported. The accusation was, of course, unfounded. I read French but little, and have been ever too busy to study the drama of that language.

"Another strange fact is this. While here, Christopher, Jr., succeeded mainly by its comic element, but in London the comedy has been almost utterly banished, and the piece has won favor as a domestic drama. The notices of the London press read very queerly to American eyes. One paper, for instance, reports a profuse shedding of tears at the curtain after the second act, while another likens the piece to The Two Roses and Sweet Lavender. I presume that when the play goes to South Africa, where melodrama is the popular craze, we shall hear that a black-hearted villain is the central figure of interest, and when it reaches France that the card-playing incident has been elaborated to make the greatest scene of all.

"I am described by one London paper as of Irish birth, by another as a daughter of England, and by a third as coming of a long line of theatrical ancestors, whereas not one of my family beside myself ever went upon the stage. A fourth kindly states that I am blest with 'bright red hair.'

"I am at work now upon my twenty-sixth dramatic effort. In the six years just ended I have written twenty-two plays and four comic opera librettos. Two of the latter were adapted, but otherwise my work has been wholly original. To originate seems to me easier and far more satisfactory than to borrow or improvise upon the creations of another. And I have never collaborated."

MR. HOWELLS' AMUSING IGNORANCE.

It is told of William Dean Howells that when he was a younger man and a younger writer than he is now he once got a check from a publisher and did not know what to do with it, never having had one before. Some friend told him how to get money for it, and he put the money in a savings bank. Afterwards, wanting some money to use, he went to the same financiering friend and asked for instructions as to how to get his money out of the bank again. Men of art and letters are somewhat noted for their skilful misunderstandings of money matters, but they are not generally expected to be so utterly lost to all sense of possibilities and impossibilities as the theatrical angel. Mr. Howells shows, however, by a recent article in *Harper's Weekly* that he is as humorously ignorant of the relations of theatres and money as even a rich and inexperienced young proprietor of an opera company could be. He seems to lack, however, the enthusiasm and the hope for the elevation of the stage which are characteristic of the angel.

The article in question is prompted by some recent discussion of the prevailing high prices of seats in theatres. Mr. Howells is in favor of lower prices. Nobody denies that $2 is too much for any ordinary play, but when Mr. Howells asserts that no play ought to cost more than seventy-five cents, a question may be admitted, and when he says that he paid fifty cents for a box at the opera in Venice and only seventeen cents more to get into it, it is time to call a halt in the mad career of rate cutting and do a little thinking.

There are plays that can be seen in New York for seventy five cents, but there are people who can afford to pay to have their plays done better than they can possibly be done at that price. Since these people can afford to pay for better they insist on having better, and hence the fancy grade of product and the fancy price for it. It is gravely to be doubted whether Mr. Howells would be able to sit through any play that could be given here with seventy five cents as the highest price. In Venice, the writer says, the prices which he names were the ones charged for the best operas. It might be suggested that there is a difference between Venice and New York. Rents and labor and wine and spaghetti and some other things are cheaper in Venice than they are here, so those who have been there say. Among people who are bankrupt, individually and severally, where the governmental principal of taxation is "Tax every man for everything that you can get out of him," good hard money is likely to be dear and all other commodities are likely to be cheap. Venice is not New York, but it is a glorious place for anybody with American money to spend. When it is said that seventeen cents for admission and fifty cents for a box were the prices charged for the best operas, it is to be presumed that the meaning is, the best operas that were sung at that house. No assurance is given that the performances were such as those at Covent Garden or the Metropolitan. Yet what is the implication, if not that those prices, or prices not very far from them, ought to prevail here?

If there is a manager in Venice who can get De Reszkes and Nordicas and Calvés and Melbas to sing for him at the rates which those prices imply, even in Venice, he ought to come to America, where there are rewards waiting for such a man.

But the reader who goes on a little further learns that Mr. Howells is down on theatres anyway. He finds it uncomfortable to go to them. Sometimes the walking is bad. This is to some extent a matter of taste. There appear to be many persons who like to go to the theatre in spite of all its discomforts. If they do not really like it they think they do, and it amounts to the same thing. Of course Mr. Howells has a substitute pleasure ready and he suggests buying and reading a book instead of going to the theatre. He illustrates his own disinterestedness in this by suggesting that it might be a book of essays, but he admits that it would probably be a novel. The argument is that the book will last for several pleasant evenings in one's own library and that the joy may be increased by the addition of a biscuit, a bit of cheese, a glass of wine or milk, and a pipe or a cigar. There is no need to dwell on the fact that many theatregoers have no libraries or any other places of the snug and comfortable sort that Mr. Howells' words conjure up. That's a mere detail. The solemn truth is that there are thousands to whom "The Rise of Silas Lapham," even with cheese, would prove no substitute for The Black Crook. Mr. Howells does hit the nail squarely on the head for once when he says that no big hat would get between the reader and his page. That argument, so far as it goes, is unanswerable.

But it is when the writer begins to talk about young men reading books to young women instead of taking them to the theatre that the reader begins to feel that he cannot be serious. He says that the real reason why a young man and a young woman go to the theatre together is "the joy of each other's company," and not the play at all. If this is entirely true all the girls are dreadful hypocrites, for they pretend to enjoy some of the plays immensely. They pretend to enjoy them while they are going on, and they pretend afterward that they have enjoyed them, and they are even more accomplished liars than the novelists have always represented them to be. But the question may be left for the young women and the young men to decide between themselves. Mr. Howells thinks that it would be cheaper and better in every way for the young man to read a book to the young woman for two or three hours on an appointed evening. It cannot be that he has ever heard the average young man read aloud or he would not think of inflicting anything so cruel and unusual on a young woman, even for her unrestrained mendacity.

In his own novels Mr. Howells has shown himself to be a close observer of the habits of the human family in that form of captivity designated as modern society. He has not shown himself to be so in the present discussion. "The joy of each other's company" counts for much with the young man and the young woman, as it should, but what the young man, who is a selfish brute, really wants, is to have the young woman all to himself. Now what would be sure to happen is this. Just as soon as the young man had made a good start in Carlyle's "French Revolution" and he and the young woman had begun to get excited over it, some other young man would ring the bell and drop in and stay and stay and stay.

Mr. Howells says that in good society no young man thinks of taking a young woman to the theatre without a chaperon, and she would have to be present at the reading also, though there would be no objection to her going to sleep. If the book were a modern realistic novel that is probably what she would do. But as a matter of fact the theatres are in the main supported by persons just so abandoned and low in the social scale as to go to them in pairs without any chaperon.

The plan for the abolition of theatres gets better as it goes on. By this time the notion of a book of essays has been abandoned, and only novels are talked about. Indeed, the projector of the scheme did not think of Carlyle for the young man to read to the young woman. He had in his mind "a charming novel." He now gets to the stage of a "novel party," as a substitute for a theatre party. The company is to meet, somebody is to read a novel, and there are to be dancing, and charades, and ices between the chapters. It would indeed be a novel party in more senses than one. Again a want of observation of human nature is shown. The pleasure of an evening party, artistically arranged, should always grow more vigorous and hilarious as they go on. A party would never listen to Sir Walter Scott after it had once begun to dance, to say nothing of any novelist whom Mr. Howells would approve.

The suggestion is made that a copy of the novel should be given by the hostess to each guest and by the young man previously discussed to the young woman and the chaperon. This is a part of the plan that cannot fail to commend itself to every one of Mr. Howells' fellow novelists. In the case of the young man and the young woman the gift of the book would furthermore be an assurance to her that he was not going to save any more money than he ought to by reading the same book to some other young woman on some other night.

It is impossible to discuss here Mr. Howells' last paragraph, in which he asserts that the worst novel is better than the best play. It is to be feared that the contemplation of Tolstoi and Zola has drawn Mr. Howells' attention away from a number of novels that are certainly no better than two or three plays that have been acted this very season.

CHICAGO PRIESTS ON THE STAGE.

Thirty and odd smooth-shaven priests made up the roster of a theatrical company that appeared for one night only at the Chicago People's Institute Theatre on St. Patrick's day. This unique idea was conceived by Father Muldoon for the benefit of his new Church of St. Charles Borromeo, and the house was crowded by enthusiastic parishioners.

The Rev. F. N. Perry of Ravenswood opened the programme with a concert waltz of his own composition. The Rev. J. F. Callaghan sang "The Harp that Once Through Tara's Halls" and "Come Back to Erin," and the Rev. A. Nawicki gave an orginal violin obligato. Father M. J. Dorney declaimed upon "The Prose and Poetry of Ireland," the Rev. J. P. Dore sang "The Songs My Mammy Sang to Me" with an imitation of J. W. Kelly, of rolling-mill fame; the Rev. J. J. Greene spoke eloquently in Gaelic; the Rev. P. Scanlan sang "The Minstrel Boy," and the programme wound up with a priestly quartette and chorus in college glees.

COMPANIES CLOSED.

Charles McCarthy's One of the Bravest company is reported to have stranded at Manchester, N. H.

The Empire Stock company has gone to pieces in Ohio.

The Derby Mascot company disbanded at Bridgeport, Conn., on March 14.

The Lorain Hollis company collapsed at Cuero, Tex., recently.

The Carter company went to pieces at Syracuse, N. Y., on March 9.

Owing to bad business and lack of dates, The Widow Bedott company was forced to close at Lynchburg, Va., on March 7.

Robert Gaylor closed his season on March 21.

The Corsican Brothers company, at the head of which was Harrison J. Wolfe, closed at Olean, N. Y., on Feb. 29. Mr. Wolfe says that the company, which included Malcolm Bradley, John W. Webber, Gray B. Fowler, S. C. Halpin, Alfred Lester, Eulalie Bennett, May Harvey, and Mrs. George R. Caine, exonerated him of all responsibility for the failure of the season.

The Chicago Ladies' Military Band closed its Winter's season on March 18.

A Cracker Jack company closed in Manchester, N. H., on March 9.

Frank Losee will originate a part in Manager Jacob Litt's coming production of A Tammany Tiger.

Pearl Eytinge, who was taken to Bellevue a short time ago suffering from alcoholism and the excessive use of morphine, but discharged a few days later, has been installed permanently in the Westchester Sanitorium.

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GOSSIP OF THE TOWN.

Clara Palmer, of E. E. Rice's Excelsior company, is pictured above. Miss Palmer, who was formerly soubrette soprano with the Pauline Hall Opera company, is now understudy for Fay Templeton. On Saturday night, March 21, she played Miss Templeton's part at short notice and gave satisfaction. Miss Palmer is pretty, vivacious, and clever, and will no doubt become much more prominent on the stage.

J. F. Mincher and George Samuels have bought the rights to On Erin's Shore from Michael J. Moroney, and will present the play in week stands only. The tour will begin after Easter.

William C. Ott has signed with McCarthy's Mishaps for the Spring season as musical director.

The Derby Mascot has closed its season. Katie Rooney, who starred in the play, will return temporarily to the vaudeville stage. She is undecided as to her plans for next season.

Owing to the condemnation of the Montreal theatre as unsafe and unfit for use, Augustus Pitou's Madame Sans-Gêne company will rest during Holy Week. The engagement at Palmer's Theatre for two weeks follows.

Chauncey Olcott will give no performance on Good Friday.

Walter D. Greene will close a successful tour with The Burglar company next month.

De Koven and Smith have given Frank L. Perley an option on their operatic success, Rob Roy, for Great Britain. Mr. Smith has offered to go there and collaborate with some librettist in giving the opera the necessary local color. It is suggested to make the first presentations in Edinburgh and Glasgow and to go to London afterward. Should the deal be carried through it is more than likely that Robin Hood would be revived in the English metropolis. There is certainly no company capable of presenting these operas so well as The Bostonians, and the venture is worthy of all success and ought to find favor on the other side of the water.

Sol Aiken and Mark Sullivan have joined The Merry World company, replacing Dave Warfield and Lee Harrison.

Max Miller, Raymond Linlay, and Will West, of The Dazzler company, were in town last week.

Olga Helen Sage, of the Sages, hypnotists, was ill several days in Pittsburg, Pa., last week.

Several weeks ago THE MIRROR gave the news of the engagement of Fritz Williams and Katharine Florence. It is now announced that they will be married in May.

Francis Carlyle and Blanche Walsh will have important parts in W. A. Brady's production of Under the Polar Star at the Academy next season. Twelve Esquimaux dogs imported from Edmonton will be used in the play.

George Marion will originate the role of Dominico, an Italian fruit dealer in Edward Townsend's play, A Daughter of the Tenements.

W. W. Newcomer is now the sole owner of Mabel Paige's company, having purchased it from Dora Paige.

Oliver Perkins, A. M., a sensational comedy-drama, will soon be launched by the Messrs. Gillingwater. The tour will be under the direction of Harry Hardy, who says that the piece will be mounted elaborately.

Emma R. Steiner is slowly recuperating from her serious attack of pneumonia at the Memorial Hospital in Brooklyn. She is only allowed to sit up for a quarter of an hour each day.

Frank Cooke, treasurer of the Star Theatre in Cleveland, is rejoicing over the advent of a baby boy.

William Beach, an actor, appeared in Jefferson Market Police Court the other day to prosecute Ernest Bostwick, another actor, whom he charged with stealing two diamond rings, valued at $150 and $50, at Palmer's Theatre on St. Patrick's Day. A detective found the rings in a pawnshop, and ascertained that Bostwick had pawned them. The prisoner, accompanied by Maurice Barrymore, asked permission to discuss the matter with the complainant. The charge was then withdrawn. Bostwick, it is said, was but recently released from an insane asylum, and was believed to have been mentally irresponsible for the theft. The statement published that Bostwick was a member of Minnie Maddern Fiske's company was false.

The contract for the scenery for the New Murray Hill Theatre has been awarded to Hugh Logan Reed and Elmer E. Swart.

Rehearsals of A Lion's Heart, the romantic English melodrama which Carl Haswin will produce at the People's Theatre on Easter week, began last week. This play was the most successful of many productions which gained popularity at the Princess' Theatre in London this season. It is by Arthur Shirley and Benjamin Landeck. Some pretty scenery has been painted for the piece by George Dayton. The play will be staged under the direction of E. B. Tilton. Mr. Haswin will play Rizardo, the lion tamer, and the cast, which is a long one, will include E. B. Tilton, Willard Lee Horace Lewis, Harry Stockbridge, Sam Vestey, Theodore De Vere, Edward R. Cromwell, and Una Abell, Anna Stannard, Louise Davis, Miss Sargent and eight or ten others.

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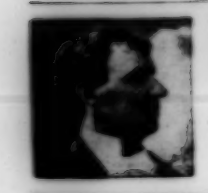

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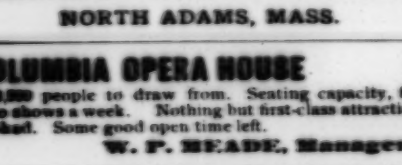

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